

HYMN TUNES



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JOSEPH BARNBY.

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HYMN TUNES

COMPOSED BY

✓
JOSEPH BARNBY.

LONDON & NEW YORK

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NOVELLO, EWER AND CO.,
PRINTERS.

PREFACE.

THE Hymn Tunes composed by the late Sir Joseph Barnby have made known his name wherever the English language is spoken. In churches and chapels innumerable, as well as in countless households in Great Britain, the Colonies, and America, these simple and devotional strains have been as wings bearing upwards many a psalm and hymn and spiritual song.

The following 246 Hymn Tunes are here gathered together from various sources. They include both sets of his *Original Tunes to Popular Hymns for use in Church and Home*, in addition to those which he contributed to the *Hymnary* (of which he was the musical editor), and other collections. Some of the tunes, however, now appear for the first time.

The composer's views on the notation of Hymn Tunes are set forth in the Prefaces to his *Original Tunes*, and in the Preface to the *Hymnary*. But, while still holding to the opinions therein expressed, he consented, shortly before his death, to the printing of this collection in the generally accepted form of hymn tune notation—viz., in open notes and with double-bars.

The two Prefaces which the composer wrote to his *Original Tunes* are reprinted on pp. v.—vii. of the present book. An "Index of first lines" of hymns, in addition to a complete Index of Metres, will help to increase the usefulness of this volume, which is issued as a Supplement to all existing Hymnals and Tune-books.

The Publishers beg to thank the following for kindly granting permission to insert copyright tunes in this collection:

The Proprietors of *Hymns Ancient and Modern*, for Nos. 497, 498, 500, 514, 521, 524, 542, 556, 577; Victoria, Lady Carbery, for No. 171; Harvard University, for No. 135, from the *University Hymn Book for use in the Chapel of Harvard University*; and the Rev. Charles L. Hutchins, editor of the *Church Hymnal*, Boston, U.S.A., for No. 74.

LONDON, May, 1897.

PREFACE.

[To "Original Tunes to Popular Hymns for use in Church and Home," Vol. I.]

THIS collection of Hymn Tunes has now, for the first time, been brought together. As many of them were written for special purposes and occasions, which sometimes necessitated a divergence of greater or less degree from the style which I felt should characterise a modern Hymn Tune, I think it only just to myself to say a few words on that, as well as one or two other cognate subjects. Before entering upon these matters, however, I should wish it to be understood that the choice of Hymns has not, in the great majority of instances, been the result of my own individual taste : as a rule, they have been selected for me by various persons for various purposes. I accept the responsibility for the musical settings alone. And in regard to these it will be seen that I have adopted a somewhat unusual form : having, on the one hand, substituted the modern for the ancient style of notation, and, on the other, discarded the use of intermediate double-bars. Having for some years past freely expressed my opinions on these matters, both verbally and in print, it is only natural that I should give them a practical exposition as soon as opportunity offered. For the same reason, I shall not, here, enter into any defence of those opinions ; it is sufficient for me to feel that common sense first suggested the reform, and experience has always tended to its justification.

If the outward form into which these Tunes have been thrown be likely to be censured, much more so I fancy is the modern feeling in which they were conceived. The terms effeminate and maudlin, with others, are freely used now-a-days to stigmatize such new Tunes as are not direct imitations of old ones. And yet it has always appeared strange to me that musicians should be found who—whilst admitting that seventeenth century Tunes were very properly written in what we may call the natural idiom of that period—will not allow nineteenth century ones to be written in the idiom of the present day. You may imitate and plagiarize the old tunes to any extent, and in all probability you will be spoken of as one who is "thoroughly imbued with the truly devotional spirit of the old ecclesiastical writers," but you are not permitted upon any account to give your natural feelings free play ; or, in short, to write spontaneously. The strangest part of

the argument, however, is this, that whilst you are urged to imitate the old works, you are warned in the same breath that to succeed is altogether without the bounds of possibility. The question then naturally arises :—would it not be better—though at the risk of doing feebler things—to follow your own natural style, which, at least, would possess the merit of truth, and to leave the task of endeavouring to achieve an impossibility to those who prefer it ? For my part, I have elected to imitate the old writers in their independent method of working, rather than their works.

[*The following paragraph has been modified to meet the exigencies of the re-numbering of the tunes in this new edition.*]

The tunes numbered 9, 13, 28, 72, 152, 167, 227 were written for the Church of St. James-the-Less, Westminster, where unison singing was adopted, which may account for the somewhat instrumental nature of the harmonies. No. 159 originally served as an Introit in my Service in E. Nos. 5, 32, 33 were contributed to the *S.P.C.K. Book*, edited by Mr. Turle; and No. 43 to the *Mitre Tune Book*, edited by Mr. J. Foster. Nos. 4, 7, 42 were composed for the use of S. Andrew's, Wells Street; whilst No. 121 will be recognised as the setting to Neale's "Cattle Plague Hymn," "All creation groans and travails." Nos. 58, "Brightly gleams our banner," and 133, "O Paradise," were intended as substitutes to the adaptations of secular airs, which have, unfortunately, become so widely known in connection with these words. Nos. 7 and 128 were composed at the request of the Rev. S. Flood Jones . . . ; and the "Endless Alleluia," No. 203, together with the harmonized air No. 23, is (also by permission) taken from the Rev. Robert Brown-Borthwick's *Supplemental Hymn and Tune Book*. Nos. 64 and 231 were inserted in the *Book of Praise*, edited by Mr. Hullah; Nos. 48, 200, 225 were written for the *Sarum Hymnal*, and Nos. 71, 90, 223 for the *Appendix to Hymns Ancient and Modern*. The "Harvest-tide Thanksgiving" (No. 204) was set to words kindly written for me by the Rev. S. Childs Clarke, M.A. . . .

THE CLOISTERS, WESTMINSTER,

June, 1869.

PREFACE.

[To "Original Tunes to Popular Hymns for use in Church and Home," Vol. II.]

TWELVE years ago the Hymn Tunes which I had then written, numbering about fifty, were gathered together and published under the title of "Original Tunes to Popular Hymns for use in Church and Home." The book was received with so much favour, both in this country and America, that I felt myself encouraged to bring together the Tunes I have written since that time and submit them to the same indulgent Public.

In doing this, I have endeavoured to record my sense of the unusual favour bestowed upon the first series by the musicians of America—professional and amateur—by setting to music nearly twenty Hymns taken from the *Lyra Sacra Americana*.

The remainder of the collection consists of Tunes which were written for *The Hymnary*, *Church Hymns*, *The Church Psalter*, *Carols New and Old*, and the *Methodist Sunday School Hymn Book*, together with a few that were composed at the request of "various persons, for various purposes."

As in the first series of *Original Tunes to Popular Hymns*, I have discarded the use of intermediate double-bars, which have always appeared to me to interfere with the rhythmical flow essential to Congregational Music, and have again adopted the modern notation as being most appropriate to a modern composition, and as indicating with closer exactness the pace and character of each tune.

Happily, no excuse is needed now for composing Hymn Tunes in the natural style and idiom, so to speak, of our own time. The Modern Hymn Tune has long ago been accepted by all shades of religious opinion as a valuable aid to devotion. Nor has it been found less useful as a means of driving out the arrangement of secular airs which, from time to time, have threatened to make their way "within the borders of His sanctuary."

A twelve-years' retrospect of the progress of Church Music presents no little cause for thankfulness. The improvement may not have been sudden or startling, but it has certainly been solid and valuable, and it is much to be hoped it may prove lasting.

ETON COLLEGE, 1883.

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All praise to Thee, my God, this night	St. Peter	L.M.	28
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FIRST LINES.	NAME OF TUNE.	METRE.	NO.
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FIRST LINES.	NAME OF TUNE.	METRE.	NO.
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O Lord, be with us when we sail	C.M.	18
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FIRST LINES.	NAME OF TUNE.	METRE	NO.
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Still will we trust ...	Diadema	11.10.11.6.	217
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FIRST LINES.	NAME OF TUNE.	METRE.	NO.
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1 From Sinai's trembling peak.

S.M.

2/4

$d = 72.$ *f*

A-men.

2 Lord Jesus, think on me.

ANDENKEN.

Slow.

S.M.

$\# \frac{2}{4}$

$\# \frac{2}{4}$

A - men.

3

Saviour, abide with us.

S.M.

A-men.

4

Sweet is Thy mercy, Lord.

ST. ANDREW.

S.M.

A-men.

5

The day, O Lord, is spent.

EMMAUS.

S.M.

A-men.

6

The Son of Man shall come.

DIES ILLA.

S.M.

A-men

7

This is the day of light.

S.M.

cres.

A - men.

8

Welcome, sweet day of rest.

S.M.

CHISELHURST.

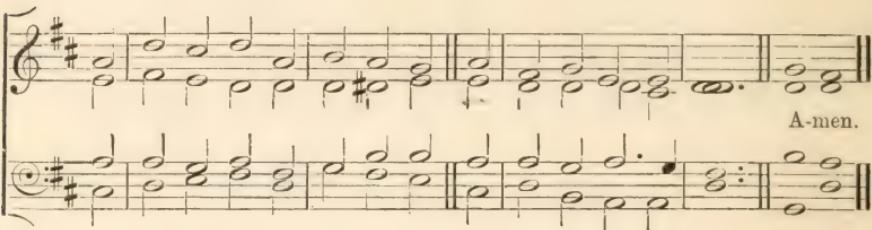
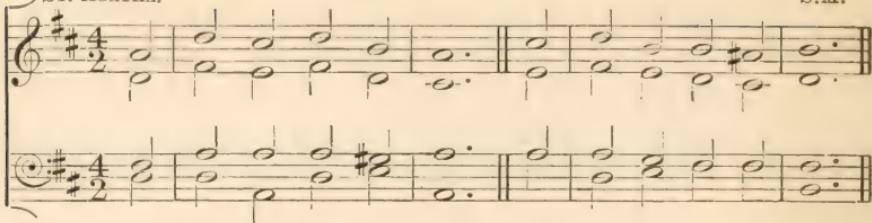
A - men.

9

Ye servants of the Lord.

St. AGATHA.

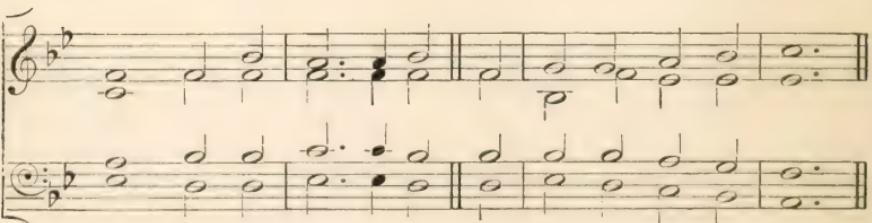
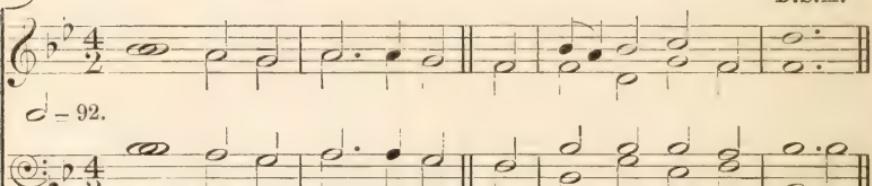
S.M.



10

Crown Him with many crowns.

D.S.M.



A-men.
Org.

11

For ever with the Lord.

AT HOME.

D.S.M.

A-men.

12

The Church has waited long.

DESIDERIUM.

D.S.M.6.

Handwritten musical score for "The Church has waited long." The score consists of four systems of music for organ, each with two staves. The key signature is common time (indicated by a 'C'). The tempo is marked as $d=72$. The first system starts with a bassoon-like sound. The second system includes a dynamic marking "Ped." under the bass staff. The third system includes a dynamic marking "cres." under the bass staff. The fourth system concludes with the lyrics "Come, then, Lord Je-sus, come! A-men." The score is written in a clear, cursive hand.

13

As now the sun's declining rays.

HOLY TRINITY.

C.M.

Handwritten musical score for "As now the sun's declining rays." The score consists of three systems of music for organ, each with two staves. The key signature is common time (indicated by a 'C'). The tempo is marked as $d=66$. The score features sustained notes and rhythmic patterns typical of early organ music. The third system concludes with the lyrics "A-men." The score is written in a clear, cursive hand.

14 Great Father, from Thy throne above.

C.M.

15 How calmly wakes the hallowed morn.

C.M.

16 My Father, for another night.

THANKSGIVING.

C.M.

17

O Jesu, Light of all below.

C.M.

$d = 72.$

A-men.

18

O Lord, be with us when we sail.

C.M.

$d = 69.$

A - men.

19

Remember Me, shew forth My death.

C.M.

$d = 66. mf$

A-men.

20

The Lord be with us as we bend.

C.M.

21

When all Thy mercies, O my God.

C.M.

22

When God of old came down from heaven.

C.M.

23

I heard the voice of Jesus say.

(Melody by SPOHR.)
D.C.M.

Vox JESU.

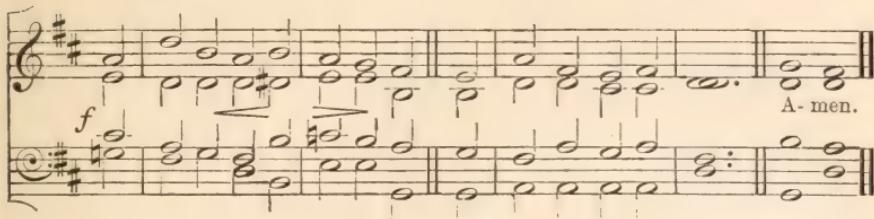
4/2
mf

24 Oh, walk with God, and thou shalt find.

Bold.

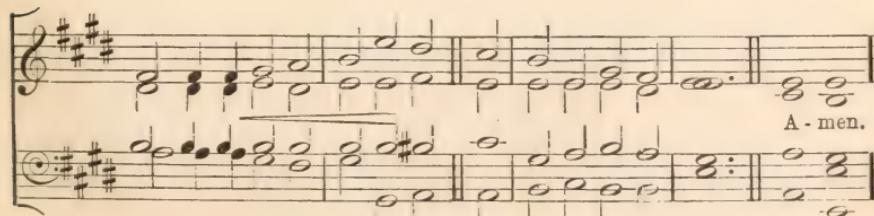
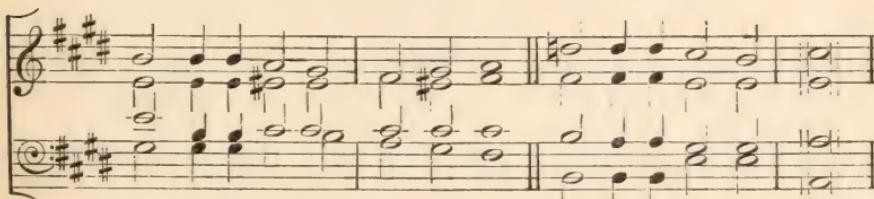
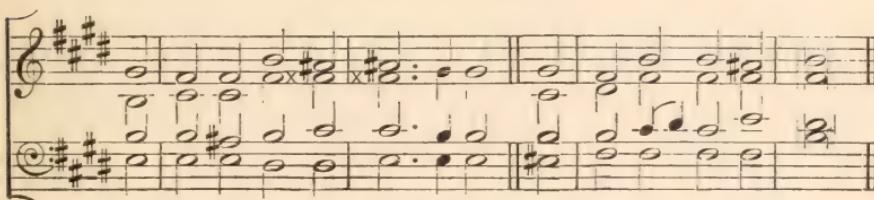
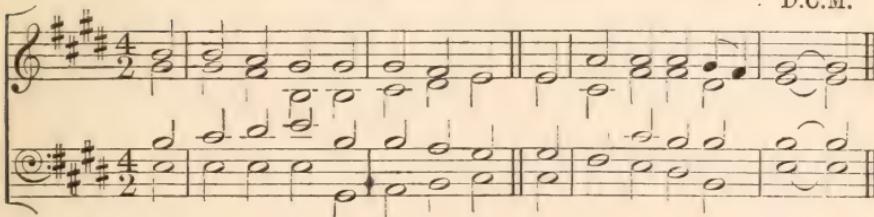
D.C.M.

d=80. f
ff



25 The roseate hues of early dawn.

D.C.M.



26

'Twas in the winter cold.

ST. SYLVESTER.

D.C.M.

Musical score for hymn 26, featuring three staves of music. The first staff uses a treble clef, the second a bass clef, and the third an alto clef. The key signature is A major (two sharps). The time signature is common time (indicated by a '4'). The music includes dynamic markings such as *mf*, *f*, *p*, *dim.*, *cres.*, *poco*, *a.*, *poco.*, *f*, *p*, and *rit.*. The vocal line consists of sustained notes and short melodic phrases.

27

All praise to him who built the hills.

L.M.

Musical score for hymn 27, featuring three staves of music. The first staff uses a treble clef, the second a bass clef, and the third an alto clef. The key signature is A major (two sharps). The time signature is common time (indicated by a '4'). The tempo is marked as 66. The music includes a section labeled "A-men." at the end. The vocal line consists of sustained notes and short melodic phrases.

28 All praise to Thee, my God, this night.

St. PETER.

L.M.

A-men.

29 Come, gracious Spirit, heavenly Dove.

L.M.

A-men.

30 Ere evening's shadows round me close.

LONG MILFORD.

L.M.

A-men.

31 Father! beneath Thy sheltering wing.

L.M.

Smooth.

$\text{d} = 84.$ *p* *cres.*

f

A - men.

32 Great God, Who, hid from mortal sight.

LITTLINGTON TOWER.

L.M.

mf

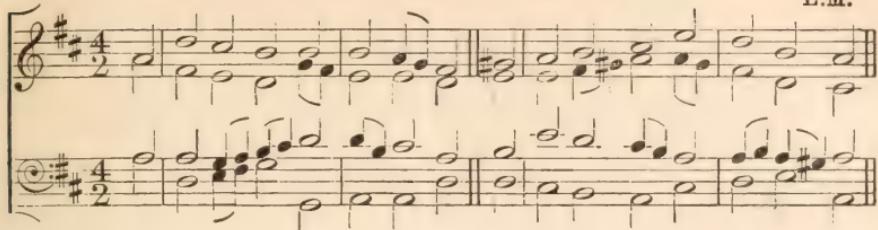
p

A-men

33

Jesu ! the very thought is sweet.

L.M.



Amen.

34

Let me be with Thee where Thou art.

L.M.

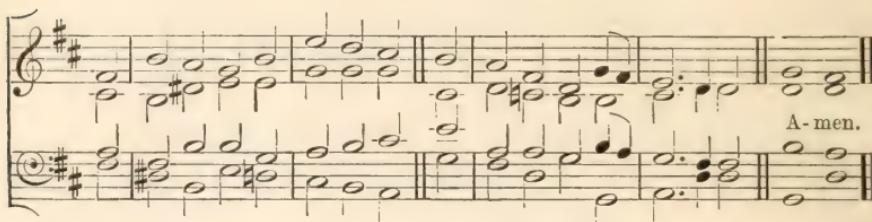
A - men.

35

My God, my Father, let me rest.

COMMUNION.

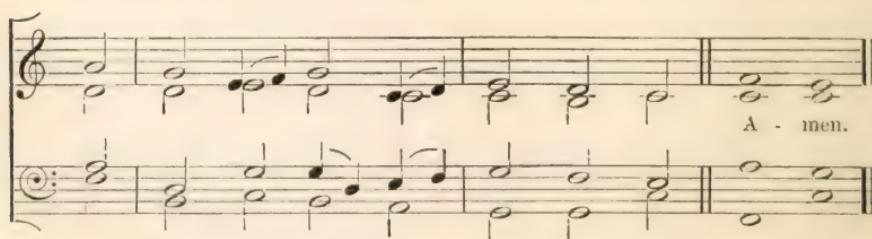
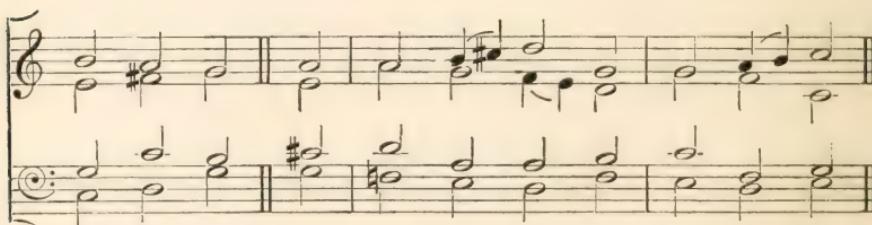
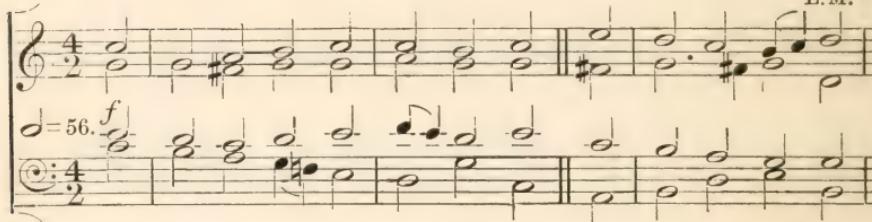
L.M.



36

O day of joy, when first the light.

L.M.



37 O Love, how deep, how broad, how high !

L.M.

Musical score for hymn 37, featuring two staves of music. The top staff is in common time (indicated by a 'C') and has a key signature of two sharps. The bottom staff follows the same time signature and key signature. The music consists of eighth and sixteenth note patterns. The lyrics 'A - men.' appear at the end of the second line of music.

38 Sun of my soul, Thou Saviour dear.

L.M.

Musical score for hymn 38, featuring three staves of music. The top staff is in common time (indicated by a 'C') and has a key signature of one sharp. The middle staff follows the same time signature and key signature. The bottom staff follows the same time signature and key signature. The music consists of eighth and sixteenth note patterns. The lyrics 'A - men.' appear at the end of the third line of music.

39 That day of wrath, that dreadful day.

L.M.

Musical score for hymn 39, "That day of wrath, that dreadful day." The score consists of four staves of music. The first two staves are in common time (indicated by a 'C') and the last two are in common time with a key signature of one sharp (indicated by a 'F#'). The tempo is marked 'd. 63.' The music features various note heads and stems, with some notes having vertical dashes through them. The lyrics "A-men." appear at the end of the second section of the music.

40 To give Thee glory, Heavenly King.

L.M.

Musical score for hymn 40, "To give Thee glory, Heavenly King." The score consists of four staves of music. The first two staves are in common time (indicated by a 'C') and the last two are in common time with a key signature of one sharp (indicated by a 'F#'). The tempo is marked 'd. 76.' The music features various note heads and stems, with some notes having vertical dashes through them. The lyrics "A-men." appear at the end of the second section of the music.

41 When I survey the wondrous Cross.

L.M.

Musical score for hymn 41, "When I survey the wondrous Cross." The score consists of four staves of music. The first two staves are in common time (indicated by a 'C') and the last two are in common time with a key signature of one sharp (indicated by a 'F#'). The tempo is marked 'd. 54. mf'. The music features various note heads and stems, with some notes having vertical dashes through them. The lyrics "A-men." appear at the end of the second section of the music.

42 When shades of night around us close.

ST. BONIFACE.

L.M.

A-men.

43 Come, magnify the Saviour's love.

ST. ALPHEGE.

D.L.M.

A-men.

A-men.

44

"Master, is it good to be."

7.8.8.8.8.8.8. (or D.L.M.).

TENORS AND BASSES.

A - men.

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45

Sing to the Lord a joyful song.

D.L.M.

Amen.

46

In time of fear.

4.4.6.4.4.6.

Massive.

$d = 63.$ *mf*

f

A-men.

47

The Spring-tide hour.

4.4.6.4.4.6.

$d = 120.$ *p*

cres.

dim.

48 REQUIEM.

Sleep thy last sleep.

4.6.4.6. D.

Musical score for "Sleep thy last sleep." in 2/2 time, key of D major. The score consists of two staves. The first staff starts with a forte dynamic (f) and a tempo of $\text{♩} = 44$. It includes dynamics such as *cres.*, *mf*, *f rall.*, and *pp*. The second staff begins with a tempo of *Slower.* and ends with *A-men.*

49

Come Thou, O come.

4.6.6.6.6.2.

Musical score for "Come Thou, O come." in 2/2 time, key of G major. The score consists of two staves. The first staff starts with a tempo of $\text{♩} = 48$. The second staff ends with *A-men.*

50

For ever ours.

4.10.10.10.4.

BONCHURCH.

Musical score for "For ever ours." in 4/4 time, key of G major. The score consists of two staves. The first staff features a variety of rhythmic patterns, including eighth and sixteenth note groups. The second staff concludes with *Amen.*

Quick, and well marked.

5.6.6.5.9.

S. *mf*

1. The fields are all white, And the reap - ers are
Quick, and well marked.

ORGAN. *p*

few; We chil - dren are will - ing, But what can we
cres.

do To work for our Lord, to work for our Lord, to

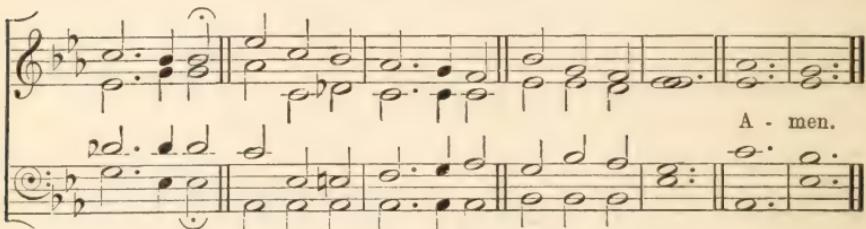
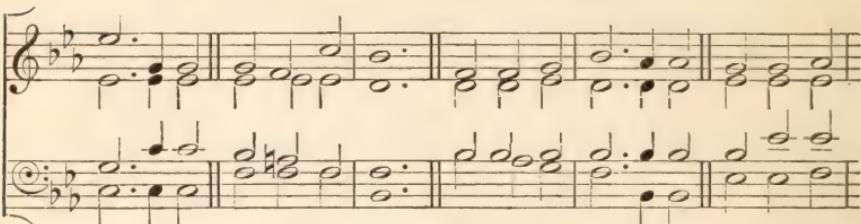
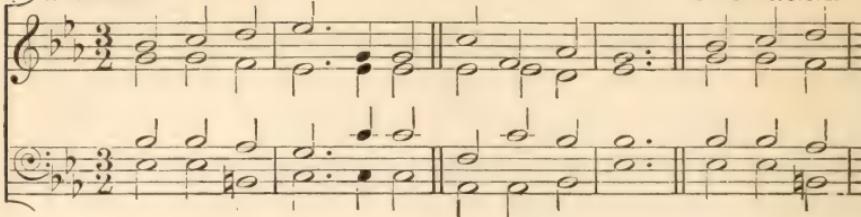
Ver. 1, 2, 3. S. 4th verse.

work for our Lord in His har - vest? - vest? A - men.

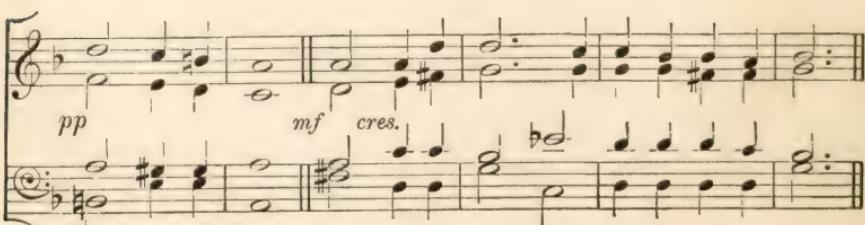
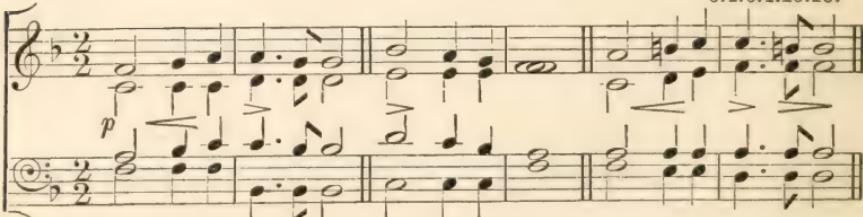
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WINTERTON.

6.4.6.4.6.6.6.4.



6.4.6.4.10.10.



Slow.



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54

Now the day is over.

(1st Setting.)

6.5.6.5.

Now the day is... o - ver, Night is draw-ing nigh, ...

Sha-dows of the eve - ning Steal a - cross the sky. A - men.

evening Steal a - cross the sky.

55

Now the day is over.

SANDOWN.

Slowly and simply.

(2nd Setting.)

6.5.6.5.

rit.

A - men.

56

Where the mourner weeping.

6.5.6.5.

$\text{G} \ \sharp\sharp \frac{4}{2}$

$\text{C} \ \sharp\sharp \frac{4}{2}$

$\text{d} = 92.$

$\text{G} \ \sharp\sharp \frac{4}{2}$

$\text{C} \ \sharp\sharp \frac{4}{2}$

A - men.

57

When day's shadows lengthen.

6.5.6.5.6.5.

$\text{G} \ \sharp\sharp \frac{4}{2}$

$\text{C} \ \sharp\sharp \frac{4}{2}$

$\text{d} = 80.$

A - men.

NISSI.

6.5. Twelve lines.

$\text{C}^{\#} \frac{4}{2}$

$d = 108. f$

A-men.

59

How kind is the Saviour.

MENTONE.

6.5.6.5. D.

60

Christian, dost thou see them.

ST. ANDREW OF CRETE.

6.5.6.5. D.

Handwritten musical score for two voices (treble and bass) and piano. The key signature is one sharp (F#). The tempo is indicated as $d=88.$ The dynamic is ff . The vocal parts consist of eighth-note patterns. The piano part features sustained notes and eighth-note chords. The score is divided into two systems by a double bar line.

Handwritten musical score for two voices (treble and bass) and piano. The key signature is one sharp (F#). The tempo is indicated as $d=88.$ The dynamic is ff . The vocal parts consist of eighth-note patterns. The piano part features sustained notes and eighth-note chords. The score is divided into two systems by a double bar line. The word "A-men." is written at the end of the second system.

61

Saviour, blessed Saviour.

6.5.6.5. D.

Handwritten musical score for two voices (treble and bass) and piano. The key signature is two sharps (G#). The tempo is indicated as $d=120.$ The dynamic is f . The vocal parts consist of eighth-note patterns. The piano part features sustained notes and eighth-note chords. The score is divided into three systems by double bar lines. The dynamic changes to ff in the third system.

Handwritten musical score for two voices (treble and bass) and piano. The key signature is two sharps (G#). The tempo is indicated as $d=120.$ The dynamic is ff . The vocal parts consist of eighth-note patterns. The piano part features sustained notes and eighth-note chords. The score is divided into three systems by double bar lines.

Handwritten musical score for two voices (treble and bass) and piano. The key signature is two sharps (G#). The tempo is indicated as $d=120.$ The dynamic is ff . The vocal parts consist of eighth-note patterns. The piano part features sustained notes and eighth-note chords. The score is divided into three systems by double bar lines. The dynamic changes to $rit.$ in the first system and $A\text{-men.}$ in the third system.

ETON CLOISTERS.

Stately.

6.5.6.5.6.6.6.5.

A - men.

6.5.6.5.8.7.8.7.



A-men.

64 Thou, Whose Almighty Word.

6.6.4.6.6.6.4.

f *mf*

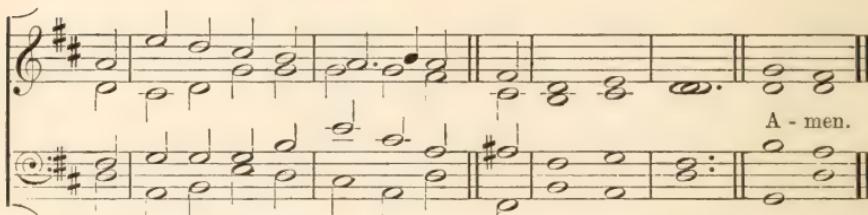
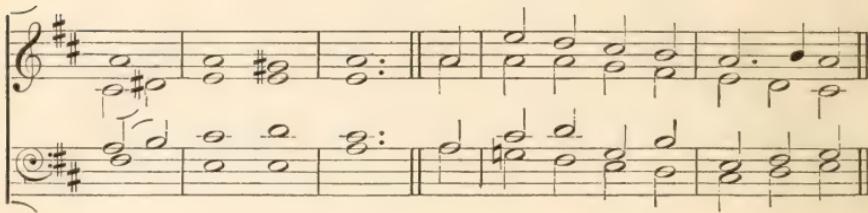
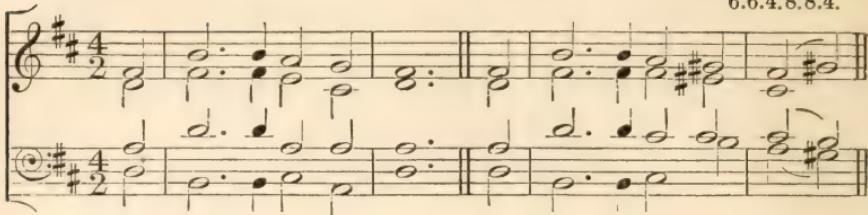
— — — —

f > > > > A - men.

65

So tired! I fain would rest.

6.6.4.8.8.4.



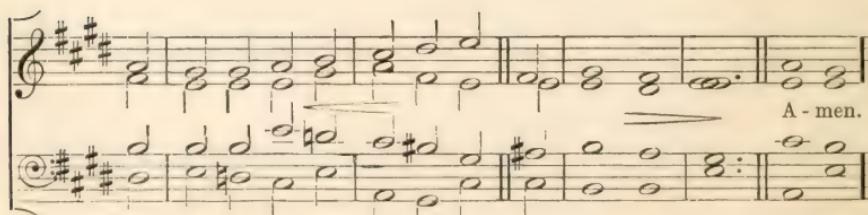
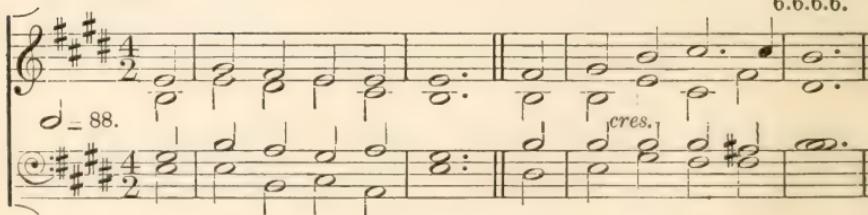
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66

God from on high hath heard.

VIA CRUCIS.

6.6.6.6.



A - men.

67

Holy Father, bear me.

NOMEN DOMINI.

6.6.6.6.

Musical score for 'Holy Father, bear me.' featuring two staves. The top staff is in 2/4 time with a key signature of two sharps. The bottom staff is in 2/4 time with a key signature of one sharp. The vocal line consists of eighth-note patterns. The score concludes with a repeat sign and a section of eighth-note chords.

Continuation of the musical score for 'Holy Father, bear me.' The key signature changes to one sharp. The vocal line continues with eighth-note patterns. The score concludes with a final section of eighth-note chords and the word 'A-men.'

68

How pleasing is Thy voice.

6.6.6.6.4.4.4.4.

Musical score for 'How pleasing is Thy voice.' featuring two staves. The top staff is in 2/4 time with a key signature of two sharps. The bottom staff is in 2/4 time with a key signature of one sharp. The vocal line consists of eighth-note patterns. Dynamics include mf and *cres.* The score concludes with a section of eighth-note chords.

Continuation of the musical score for 'How pleasing is Thy voice.' The key signature changes to one sharp. The vocal line continues with eighth-note patterns. The score concludes with a final section of eighth-note chords.

Final continuation of the musical score for 'How pleasing is Thy voice.' The key signature changes to one sharp. The vocal line continues with eighth-note patterns. Dynamics include *mf* and *cres.* The score concludes with the word 'Amen.'

69

Ye holy Angels bright.

(1st Setting.)

6.6.6.6.4.4.4.

Handwritten musical score for "Ye holy Angels bright," 1st Setting. The score consists of three systems of music for organ. The first system starts with a treble clef, a key signature of two sharps, and a time signature of common time (indicated by a '2'). The tempo is marked as 92. The second system begins with a bass clef and a key signature of one sharp. The third system begins with a treble clef and a key signature of one sharp. The music features various organ stops and踏板 (pedal) markings. The score concludes with an "A-men." at the end of the third system.

70

Ye holy Angels bright.

(2nd Setting.)

6.6.6.6.4.4.4.

Massive.

Handwritten musical score for "Ye holy Angels bright," 2nd Setting. The score consists of three systems of music for organ. The first system starts with a treble clef and a key signature of one sharp. The tempo is marked as 80. The second system begins with a bass clef and a key signature of one sharp. The third system begins with a treble clef and a key signature of one sharp. The music features various organ stops and踏板 (pedal) markings. The score concludes with an "A-men." at the end of the third system.

Continuation of the handwritten musical score for "Ye holy Angels bright," 2nd Setting. This section includes the third system from the previous page and adds a fourth system. The fourth system begins with a bass clef and a key signature of one sharp. The music features various organ stops and踏板 (pedal) markings, including "mf Svc. Org." and "Ped." markings. The score concludes with an "A-men." at the end of the fourth system.

Final section of the handwritten musical score for "Ye holy Angels bright," 2nd Setting. This section includes the fifth system from the previous page and adds a sixth system. The sixth system begins with a bass clef and a key signature of one sharp. The music features various organ stops and踏板 (pedal) markings, including "Gt. Org." and "Ped." markings. The score concludes with an "A-men." at the end of the sixth system.

71

When morning gilds the skies.

LAUDES DOMINI.

Six 6's.

72

Arise, O Lord, and shine.

ST. JAMES-THE-LESS.

6.6.6.8.8.

73

Father of all, to Thee.

VIA PACIS.

6.6.6.6.8.8.

Music score for hymn 73, 'Father of all, to Thee.' The score is in common time (C) and F# major. The tempo is 104. The music consists of three staves. The first staff starts with a half note followed by a dotted half note. The second staff begins with a quarter note. The third staff concludes with a bassoon part labeled 'A-men.'

74

Rejoice, the Lord is King.

REJOICE.

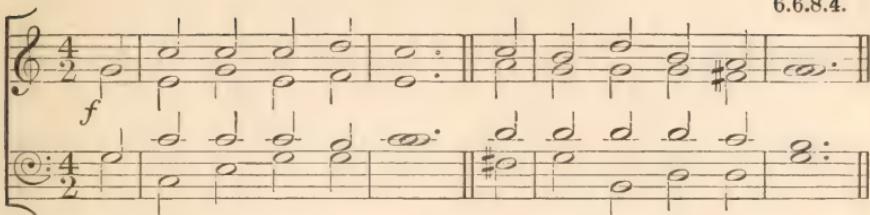
6.6.6.6.8.8.

Music score for hymn 74, 'Rejoice, the Lord is King.' The score is in common time (C) and F# major. The tempo is 104. The music consists of three staves. The first staff starts with a half note followed by a dotted half note. The second staff begins with a quarter note. The third staff concludes with a bassoon part labeled 'A-men.'

75

Up, now, my soul, 'tis day.

6.6.8.4.



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76

I gave my life for thee.

ST. OLAVE.

6.6.8.4.6.6.

Very slow, smooth and sustained.

77

Whence shall my tears begin.

COVENANT.

6.6.8.6.10.10.

$\text{d} = 54.$ *f*

p

cres. *f*

dim. *rit.* A - men.

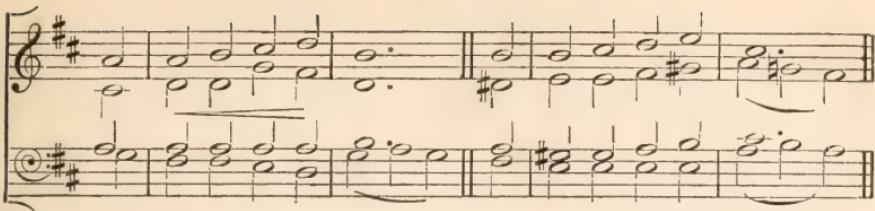
78

Thou, Who didst stoop below.

KENOSIS.

6.6.10.6.6.10.

$\text{d} = 72.$ *f*



A handwritten musical score for two voices in G major. The top voice starts with a dotted half note followed by an eighth note, then a dotted half note, and a dotted half note. The bottom voice starts with a dotted half note followed by an eighth note, then a dotted half note, and a dotted half note. The tempo is marked "rit." after the first measure. The lyrics "A - men." are written above the notes in the second measure. The music ends with a double bar line and repeat dots.

79 Standing forth in life's rough way.

WEST DEAN.

7.4.7.4. D.

A handwritten musical score for two voices in F major. The top voice starts with a dotted half note followed by an eighth note, then a dotted half note, and a dotted half note. The bottom voice starts with a dotted half note followed by an eighth note, then a dotted half note, and a dotted half note. The music ends with a double bar line and repeat dots.

A handwritten musical score for two voices in F major. The top voice starts with a dotted half note followed by an eighth note, then a dotted half note, and a dotted half note. The bottom voice starts with a dotted half note followed by an eighth note, then a dotted half note, and a dotted half note. The music ends with a double bar line and repeat dots.

A handwritten musical score for two voices in F major. The top voice starts with a dotted half note followed by an eighth note, then a dotted half note, and a dotted half note. The bottom voice starts with a dotted half note followed by an eighth note, then a dotted half note, and a dotted half note. The music ends with a double bar line and repeat dots.

A handwritten musical score for two voices in F major. The top voice starts with a dotted half note followed by an eighth note, then a dotted half note, and a dotted half note. The bottom voice starts with a dotted half note followed by an eighth note, then a dotted half note, and a dotted half note. The lyrics "A - men." are written below the notes in the second measure. The music ends with a double bar line and repeat dots.

80

Now the sighs and the sorrows.

7.5.6.5.6.

100.

Now the sighs and the sorrows.

A - men.

81

Father, here we dedicate.

ST. IGNATIUS.

7.5.7.5. D.

96. *p*

Father, here we dedicate.

A - men.

82

Every morning the red sun.

AURORA.

7.5.7.5.7.7.

AURORA.

f dim.

cres. A-men.

83

O happy band of pilgrims.

7.6.7.6.

A-men.

84

When we in holy worship.

7.6.7.6.

A - men.

The musical score consists of six staves of music for two voices. The top two staves are soprano voices, and the bottom four staves are bass voices. The music is in common time, with a key signature of one flat. The vocal parts are separated by a vertical bar line. The lyrics are integrated into the music, appearing below the notes. The score concludes with an Amen at the end of the final staff.

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86

Again the morn of gladness.

MORN OF GLADNESS.

7.6.7.6.7.6.7.6.6.8.4.

The musical score consists of four systems of music for two voices: Soprano (upper line) and Alto (lower line). The music is in common time and uses a key signature of one sharp. The vocal parts are separated by a vertical bar. The first three systems represent the main hymn tune, while the fourth system serves as a refrain. The score concludes with an "A-men." ending.

MORN OF GLADNESS.

7.6.7.6.7.6.7.6.6.8.4.

REFRAIN.

A-men.

87

Come unto Me, ye fainting.

VENITE AD ME.

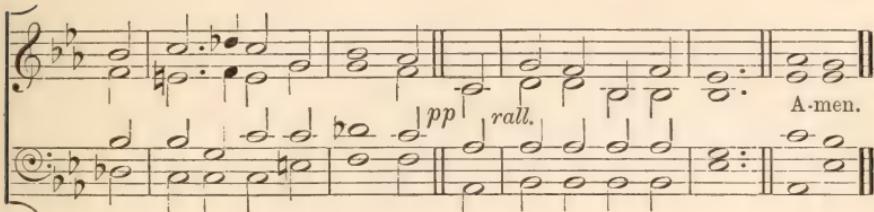
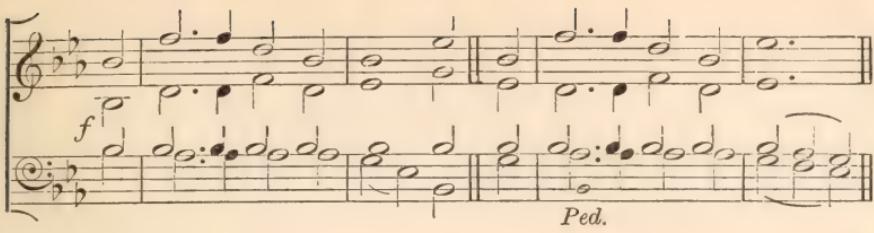
7.6.7.6. D.

A-men.

88

Come unto Me, ye weary.

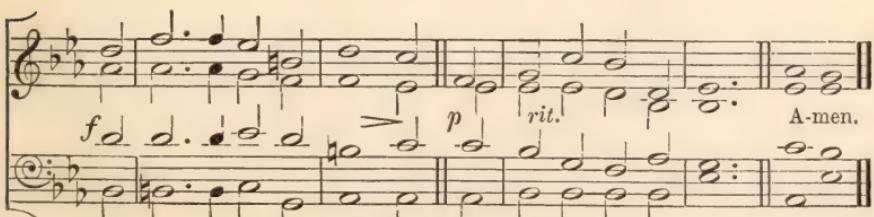
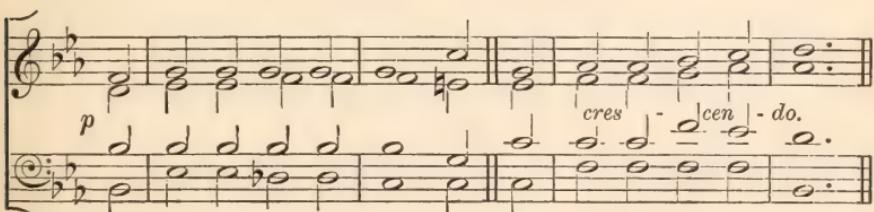
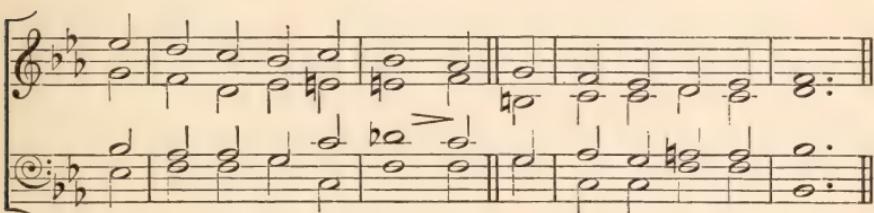
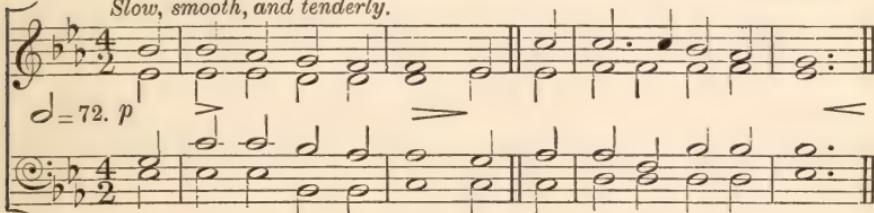
7.6.7.6. D.



89

I lay my sins on Jesus.

7.6.7.6. D.

Slow, smooth, and tenderly.

90

Let our Choir new anthems raise.

ST. JOSEPH OF THE STUDIUM.

7.6.7.6. D.

91

O day of rest and gladness.

ST. ANSELM.

7.6.7.6. D.

f

dim. e rall. *mp* A-men.

92

○ Jesu, ○ Redeemer.

7.6.7.6. D.

♩ = 84.

A-men.

93

O voice of the Belovèd.

O VOICE.

7.6.7.6. D.

$\text{G} \# \frac{2}{4}$

$\text{D} = 112$

A-men.

94

O Word of God Incarnate.

WAKEFIELD.

7.6.7.6. D.

$\text{G} \flat \frac{2}{4}$

95 Stand up! stand up for Jesus!

STAND UP.

7.6.7.6. D.

96

The radiant sun declining.

7.6.7.6. D.

4

$\text{d} = 92. \text{mf}$

$\text{C}:$

f

rit. dim. A - men.

97

To-day Thy mercy calls us.

7.6.7.6. D.

A handwritten musical score for two voices. The top staff is in G major, 2/4 time, with a tempo of 72 mp. The bottom staff is in C major, 2/2 time. The score consists of ten measures of music.



Slower.

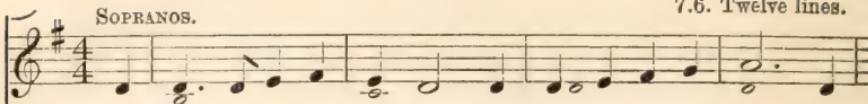
A-men.

98 When, His salvation bringing.

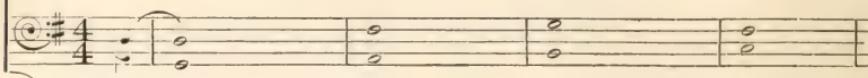
7.6.7.6. D.

A-men.

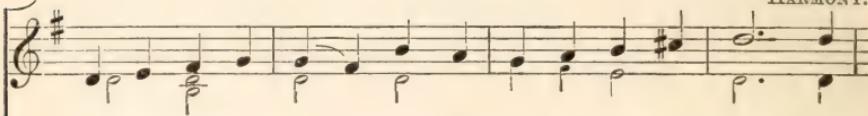
7.6. Twelve lines.



1. The sow - er went forth sow - ing, The seed in se - cret slept Through



HARMONY.



weeks of faith and pa - tience, Till out the green blade crept; And



warm'd by gold - en sun - shine, And fed by sil - ver rain, At



last the fields were whit - en'd To har - vest once a - gain. O



THE SOWER WENT FORTH SOWING.

a tempo.

praise the heaven-ly Sow - er, Who gave the fruit-ful seed, . . And

rit.

verses 2 & 3 D.C.

watch'd and wa - ter'd du - ly, And ri - pen'd for our need.

UNISON.

4. One day the heaven-ly Sow - er Shall reap where He hath

HARMONY.

sown, And come a - gain re - joic - ing, And

THE SOWER WENT FORTH SOWING.

UNISON.

with Him bring His own; And then the fan of judg - ment Shall

win - now from His floor The chaff in - to the

Slower. HARMONY.

fur - nace That flam - eth ev - er - more. O ho - ly, aw - ful

Reap - er, Have mer - cy in the day Thou put - test in Thy

sic - kle, And cast us not . . . a - way. A - men.

7.6.7.6.7.6.10.8.7.8.9.

A handwritten musical score for two voices (treble and bass) and piano. The score consists of eight staves of music. The first four staves are in common time, 2/4, and 2/2. The key signature changes from G major to F major and back to G major. The vocal parts are mostly eighth-note patterns. The piano part includes bass notes and chords. The score concludes with a Amen. The tempo markings include $d=92$, mf , ff , rit., f , $cres$, cen , ff , rit., ff , A -men., $Ped.$, and $d=88$. The dynamic markings include mf , ff , $rit.$, f , $cres$, cen , ff , $rit.$, ff , A -men., $Ped.$, and $d=88$.

7.6.7.6.8.8.

d = 84.

The day is past and o - ver; All thanks, O Lord, to Thee!

We pray

A musical score for two voices. The top staff is in G major and the bottom staff is in C major. The lyrics "We pray Thee now" are repeated twice. The first time, the melody starts on the first note of the G major staff. The second time, it starts on the first note of the C major staff.

be: O Je - su, keep us in Thy sight,
rall.

be: O Je - su, keep us in Thy sight,
 be: O Je - su, keep us in Thy sight,

The musical score consists of two staves. The top staff is in G major (indicated by a C-clef) and has a tempo marking of "Slower." with a dynamic of pp . It features a continuous eighth-note pattern. The lyrics "And save us thro' the com - ing night. A - men." are written below the notes. The bottom staff is in F major (indicated by a B-clef) and has a dynamic of pp . It also features a continuous eighth-note pattern.

CRUCIS UMBRA.

7.6.8.6.8.6.8.6.

7.6.8.6.8.6.8.6.

cres.

dim. A-men.

103

Uprose the stately temple.

7.6.8.6.8.6.8.6.

With dignity.

Bass Clef Treble Clef Bass Clef Treble Clef

$B = 96$ mf

4 4 4 4

104

O Food, the pilgrim needeth.

7.7.6.7.7.6.

Bass Clef Treble Clef

$B = 69$ p

4 4

Musical score for hymn 105, 'Gird your loins about with truth.' The score consists of two staves. The top staff uses a treble clef and a key signature of one flat. The bottom staff uses a bass clef and a key signature of one flat. The music includes a dynamic marking 'prall.' and a vocal entry 'A-men.' at the end.

105 Gird your loins about with truth.

MONTEITH.

With vigour.

7.7.7.3.

Continuation of the musical score for hymn 105. The score consists of two staves. The top staff uses a treble clef and a key signature of one flat. The bottom staff uses a bass clef and a key signature of one flat. The music continues with a rhythmic pattern of eighth and sixteenth notes.

Continuation of the musical score for hymn 105. The score consists of two staves. The top staff uses a treble clef and a key signature of one flat. The bottom staff uses a bass clef and a key signature of one flat. The music concludes with a final 'A-men.' entry.

106 Come to our poor nature's night.

ABBA.

7.7.7.5.

Musical score for hymn 106, 'Come to our poor nature's night.' The score consists of two staves. The top staff uses a treble clef and a key signature of one flat. The bottom staff uses a bass clef and a key signature of one flat. A tempo marking 'd = 80.' is present. The music includes a dynamic marking 'p' at the beginning of the first measure.

Continuation of the musical score for hymn 106. The score consists of two staves. The top staff uses a treble clef and a key signature of one flat. The bottom staff uses a bass clef and a key signature of one flat. The music concludes with a final 'A-men.' entry.

107

When the day of toil is done.

7.7.7.5.

0 = 72. mp

rit.

A-men.

108

Would you gain the best in life.

7.7.7.5. D.

In march time.

0 = 72. mp

A-men.

CLOISTERS.

PART I.

7.7.7.6.

Musical score for Part I, Cloisters, in 7.7.7.6 time. The music consists of two staves for voices and one staff for organ. The voices sing eighth-note patterns, and the organ provides harmonic support.

Continuation of the musical score for Part I, Cloisters, showing the progression of the voices and organ.

PART II.

Musical score for Part II, Cloisters, continuing the vocal and organ parts.

Continuation of the musical score for Part II, Cloisters, showing the progression of the voices and organ.

PART III.

Musical score for Part III, Cloisters, continuing the vocal and organ parts.

Final section of the musical score for Part III, Cloisters, leading to an Amen.

110

Earthly pilgrim, joyful see.

7.7.7.7.

Musical score for hymn 110, featuring two staves of music. The top staff is in common time (indicated by '2') and the bottom staff is in common time (indicated by '2'). The key signature is one sharp. The tempo is marked as 80 BPM. The music consists of eighth-note patterns. The lyrics 'A-men.' appear at the end of the second line of music.

111

Praise, O praise our God and King.

7.7.7.7.

Musical score for hymn 111, featuring two staves of music. The top staff is in common time (indicated by '2') and the bottom staff is in common time (indicated by '2'). The key signature has three sharps. The tempo is marked as 80 BPM and 'f' (fortissimo). The music includes dynamic markings like 'Vigorous.', 'rall.', and 'A-men.'. The lyrics 'A-men.' appear at the end of the second line of music.

112

Princes of the Court on high.

WELLS STREET.

7.7.7.7.

Musical score for hymn 112, featuring two staves of music. The top staff is in common time (indicated by '2') and the bottom staff is in common time (indicated by '2'). The key signature has two sharps. The tempo is marked as 84 BPM. The music consists of eighth-note patterns. The lyrics 'A-men.' appear at the end of the second line of music.

113

Softly now the light of day.

7.7.7.7.

DULCE. *Slow.*

114

The Virgin stills the crying.

7.7.7.7.6.4.

Allegretto non troppo.
Più lento.

115

Jesu, Sun of Righteousness.

7.7.7.7.7.3.

A handwritten musical score for three voices (Soprano, Alto, Bass) in G major, 4/4 time. The score consists of four systems of music. The first system starts with a bassoon part. The second system begins with a soprano solo. The third system features a bassoon solo. The fourth system concludes with a bassoon solo and includes a vocal entry for 'Amen'.

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116

Quiet, Lord, this trembling frame.

Six 7's.

p 80.

cres. *p*

cres. *dim.* A-men.

ST. THERESA.

SOPRANOS OR TENORS.

(1st Setting.)

7.7.7.7.7.7.6.7.

When the twi - light ga - thers fast, With a qui - et still and
deep, When the bu-sy day has past, And the wea - ry "falls on sleep."

VOICES IN HARMONY.

cres.

When the life-long toil is o'er, At the setting of the sun, Comes
joy for ev - er - more, comes joy for ev - er - more, comes
joy, comes joy for ev - er - more, comes
joy for ev - er - more...

joy for ev-er-more. With the Master's sword "Welldone." A - men.

118

When the twilight gathers fast.

(2nd Setting.)

7.7.7.7.7.7.6.7.

A musical score for two voices and piano. The key signature is A major (two sharps). The time signature starts at 2/2 and changes to 3/2. The vocal parts are in soprano and alto. The piano part is in the bass clef. The score consists of four systems of music. The first system ends with a repeat sign. The second system has a dynamic marking 'p' and a crescendo 'cres.' in the piano part. The third system shows a transition with eighth-note patterns. The fourth system concludes with a forte dynamic and the word 'A-men.'

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119

Christ the Lord is risen to-day.

Eight 7's.

A musical score for two voices and piano. The key signature is A major (two sharps). The time signature starts at 4/4 and changes to 2/2. The vocal parts are in soprano and alto. The piano part is in the bass clef. The score consists of two systems of music. The first system ends with a repeat sign. The second system continues with a dynamic marking 'f' (forte) and includes a melodic line for the piano.



120 Come, ye thankful people, come.

Eight 7's.

A handwritten musical score for two voices, continuing from the previous page. The key signature changes to A major (no sharps or flats). The music is in common time. The score includes five systems of music. The lyrics "Come, ye thankful people, come." are written below the first system, and "A-men." appears at the end of the fifth system. The notation includes various note values such as eighth and sixteenth notes, and rests.

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Eight 7's.

d = 80.

Slower.

pp

Eight 7's.

$\text{G} \frac{4}{2}$

$\text{o} = 88.$

Org.

Org.

A - men.

With spirit.

$d=126$.

Eight 7's.

A - men.

CARILLON.

7.7.7.7. D., with Chorus.

The musical score for the Carillon part consists of five staves of music in 4/4 time with a key signature of one sharp. The music includes dynamic markings like *f*, *d.*, *mf*, and *cres.*, and performance instructions like *Org. Ped.*

Ring the mer - ry Christ-mas bells; Chime out the won-drous sto - ry; ..

The musical score for the Chorus part consists of two staves of music in 4/4 time with a key signature of one sharp. The music includes dynamic markings like *ff* and *ff*, and text lyrics for the chorus: "Ring the mer - ry Christ-mas bells; Chime out the won-drous sto - ry; .." and "Glo - ry be to God on high, For ev - er-more be glo - ry. A-men."

125

Now the labourer's task is o'er.

HEBRON.

Smoothly.

7.7.7.7.8.8.

A musical score for two voices. The key signature is B-flat major (two flats). The time signature is common time (indicated by '4'). The tempo is marked as '72. mf'. The vocal parts are written on two staves. The first staff starts with a whole note followed by eighth notes. The second staff begins with a half note. The music consists of a series of eighth-note patterns.

A continuation of the musical score. The key signature changes to B-flat major with one sharp (B-flat). The time signature remains common time. The vocal parts continue with eighth-note patterns. Dynamics include 'cres.' (crescendo), 'f' (fortissimo), and 'dim.' (diminuendo).

The final section of the musical score. The key signature changes to B-flat major with one sharp (B-flat). The time signature remains common time. The vocal parts continue with eighth-note patterns. Dynamics include 'p' (pianissimo), 'pp' (pianississimo), 'rit.' (ritardando), and 'A-men.'.

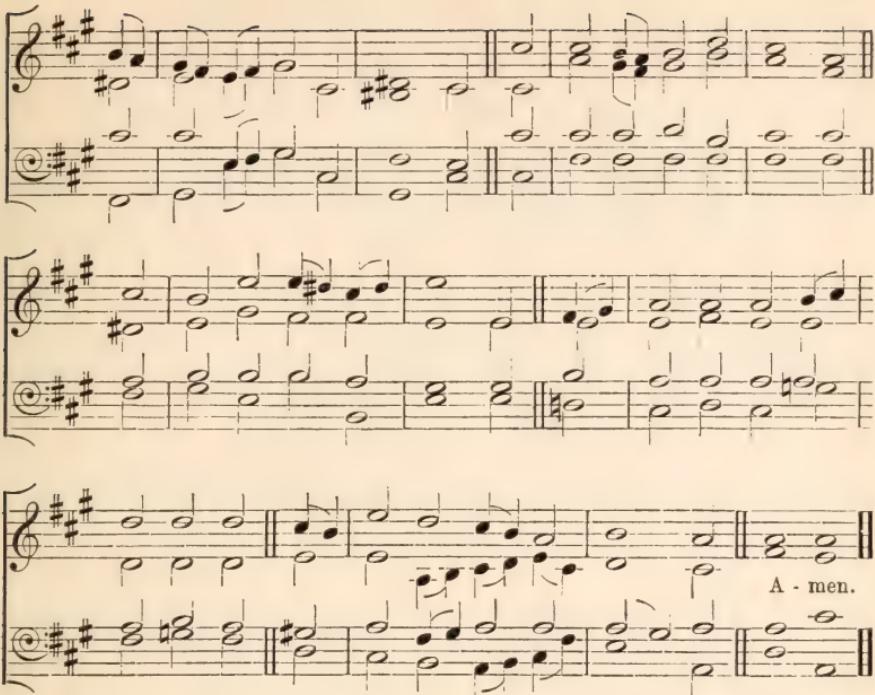
126

Break forth, O earth, in praises.

7.7.8.7. D.

A musical score for two voices. The key signature is G major (one sharp). The time signature is common time. The tempo is marked as '80.'. The vocal parts are written on two staves. The first staff starts with a half note followed by eighth notes. The second staff begins with a half note. The music consists of a series of eighth-note patterns.

A continuation of the musical score. The key signature changes to G major with one sharp (G-sharp). The time signature remains common time. The vocal parts continue with eighth-note patterns.



127 Gentle Shepherd, Thou hast stilled.

7.8.7.8.7.7.

p 69.

A - men.

128

Pilgrim, bend thy footsteps on.

7.8.8.6.8.7.

1.5.6.6.6.7.

Slower.

dim. e rall. *A. men.*

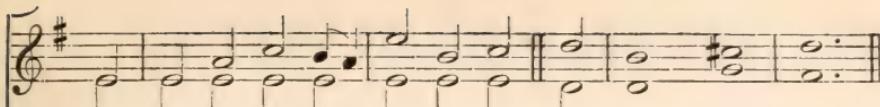
129 I know not if or dark or bright shall be my lot.

CANTERBURY.

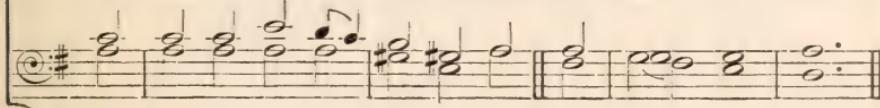
VERSES 1—4.

8.4.8.4. D.

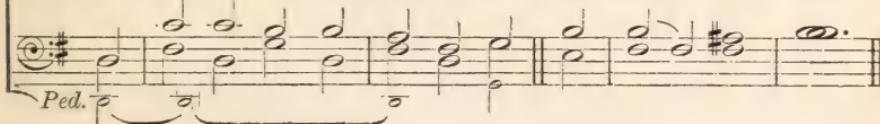
A musical score for 'The Parting Glass' featuring four stanzas of lyrics. The music is in common time, key signature of one sharp, and consists of two systems of four measures each. The first system starts with a treble clef, a '2' below it, and a sharp sign above the staff. The second system starts with a bass clef, a '2' below it, and a sharp sign above the staff. The lyrics describe a person's uncertainty about their future, mentioning 'dark or bright' and 'lot'. The score includes a vocal line and a piano accompaniment.



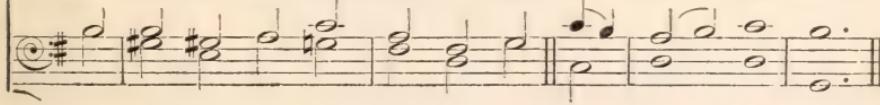
If that where-in my hopes de-light Be best or not.



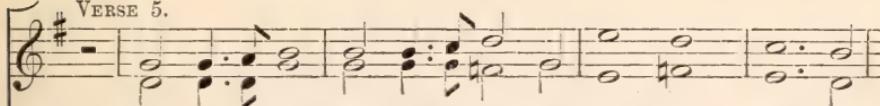
2. My barque is waft-ed to the strand By breath Di - vine;



And on the helm there rests a hand O - ther than mine.



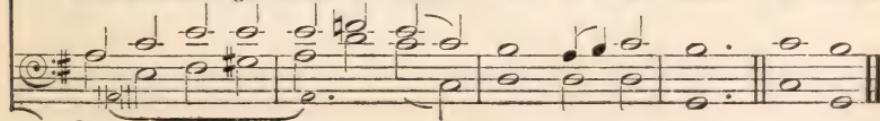
VERSE 5.



Safe to the land—safe to the land, The end is this; And



then with Him go hand in hand Far in - to bliss. A - men.



Ped.

8.4.8.4.8.8.4.

A musical score for two voices. The top voice is in G major, common time, with a tempo of 80 BPM and dynamic markings of *mf* and *p*. The bottom voice is in C major, common time. The vocal parts consist of eighth and sixteenth note patterns.

A continuation of the musical score from the previous system. The top voice begins with a melodic line starting on G. The bottom voice continues its harmonic support.

A continuation of the musical score. The top voice has a sustained note on G. The bottom voice provides harmonic support.

A continuation of the musical score. The top voice has a sustained note on G. The bottom voice provides harmonic support. The dynamic marking *cres.* appears above the top staff.

A continuation of the musical score. The top voice has a sustained note on G. The bottom voice provides harmonic support. The dynamic marking *pp* appears above the top staff. The word "A - men." appears at the end of the vocal line.

131 Upraised from sleep, to Thee we kneel.

8.4.8.8.4.4.7.

2/4 time signature. Key signature: one sharp (F#). Dynamics: $\text{d} = 66$, p , *cres.*

2/4 time signature. Key signature: one sharp (F#). Dynamics: *f*, *cres.*, *dim.*

2/4 time signature. Key signature: one sharp (F#). Dynamics: *p*, *rit.*, *pp*, *A-men.*

132

Art thou weary?

8.5.8.3.

3/2 time signature. Key signature: one sharp (F#).

3/2 time signature. Key signature: one sharp (F#). Dynamics: *A-men.*

133

O Paradise, O Paradise.

PARADISE.

8.6.8.6.6.6.6.6.

d = 80.

A - men.

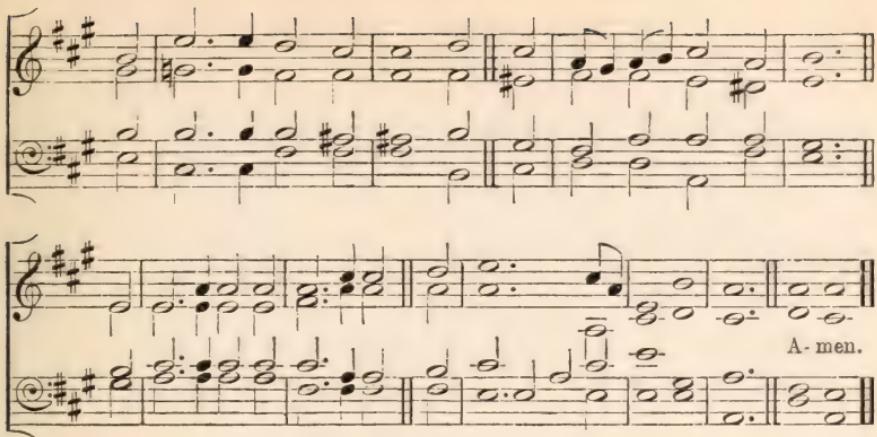
134

O little town of Bethlehem.

(1st Setting.)

BETHLEHEM-EPHRATAH.

8.6.8.6.7.6.8.6.



135

O little town of Bethlehem.

(2nd Setting.)

8.6.8.6.7.6.8.6.

BETHLEHEM.

Music for four voices in G major, 2/4 time. The piece is divided into four systems. The first system contains two measures. The second system contains three measures, ending with a repeat sign and a double bar line. The third system contains two measures. The fourth system contains three measures, ending with a final cadence and the lyrics 'A-men.' The vocal parts are labeled with Roman numerals I, II, III, and IV above the staves.

O little town of Bethlehem,

(3rd Setting.)

8.6.8.6.7.6.8.δ.

Simply.

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Rest in the Lord: rest, weary heart.

BICKERSTETH.

8.6.8.6.8.6.8.4.

A musical score for two voices, Treble and Bass. The Treble part starts with a continuous eighth-note pattern. The Bass part follows with a similar pattern. Measures 3 and 4 introduce new patterns, with the Bass part featuring a sustained note and a grace note.

138 Ye that have spent the silent night.

8.6.8.6. D.

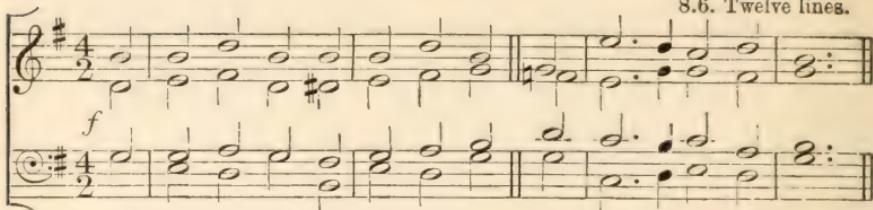
The musical score continues with four more measures. The Treble voice has a sustained note with a grace note. The Bass voice features a sustained note with a grace note. The music concludes with a final "A-men." at the end of measure 8.

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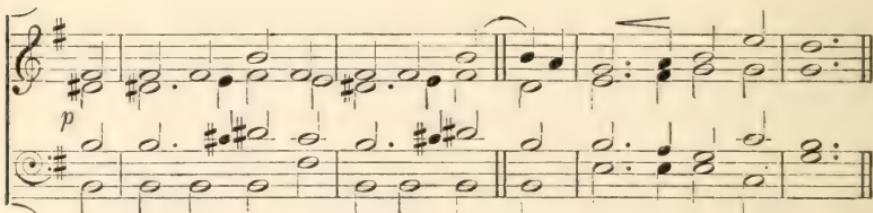
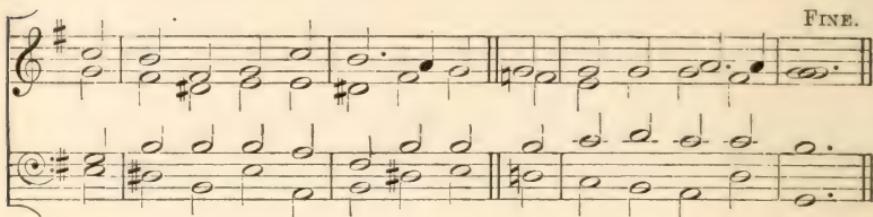
139

To God the Lord with one accord.

8.6. Twelve lines.



FINE.



D.C.



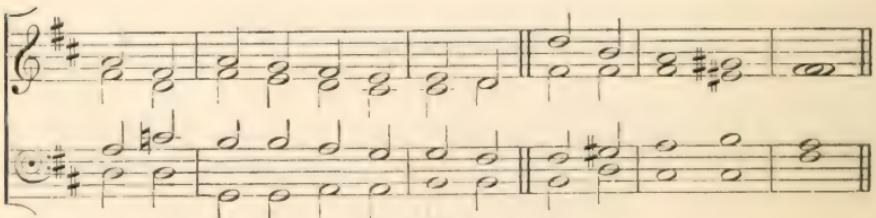
140

Saviour, now the day is ended.

LINGWOOD.

Slow.

8.7.8.5.7.7.



A musical score for two voices (Soprano and Alto) and organ. The key signature is A major (two sharps). The music consists of three staves: Soprano, Alto, and Organ. The Soprano and Alto parts are mostly sustained notes. The Organ part features eighth-note patterns. The lyrics "A-men." appear at the end of the section.

141 Gently, Lord, O gently lead us. 8.7.8.7.

Continuation of the musical score for hymn 141. The key signature changes to A major (two sharps). The music includes dynamics like "Smoothly," "mf" (mezzo-forte), "cres." (crescendo), and "p" (pianissimo). The lyrics "A-men." appear at the end of the section.

142 Hallelujah! He is risen. 8.7.8.7.4.7.

A musical score for two voices (Soprano and Alto) and organ. The key signature is A major (two sharps). The music consists of three staves: Soprano, Alto, and Organ. The Soprano and Alto parts feature eighth-note patterns. The Organ part has sustained notes. The lyrics "He is risen!" appear twice in the section.

Continuation of the musical score for hymn 142. The key signature changes to A major (two sharps). The music includes dynamics like "Sw. Org." (string organ), "Gt. Org." (grand organ), and "ff" (fortissimo). The lyrics "He is ris - en!" and "A - men." appear at the end of the section.

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143 Lord, dismiss us with Thy blessing.

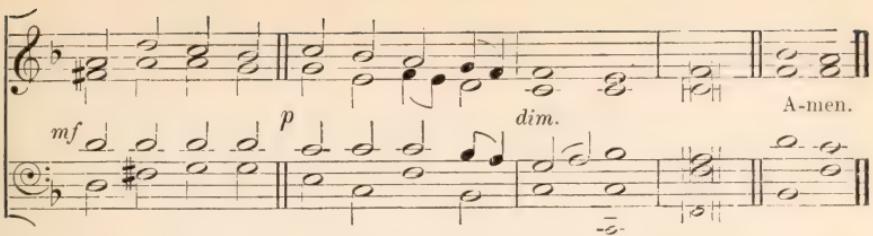
ETON COLLEGE.

8.7.8.7.4.7.

144 Lord, the shades of night surround us.

8.7.8.7.4.7.

Slow and smooth.



145 Take the Name of Jesus with you.

THE PRECIOUS NAME.

8.7.8.7.6.7.

CHORUS.

Pre - cious Name, O . . . how sweet!

Hope of earth and joy . . . of heaven! A - men

146 Through the day Thy love has spared us.

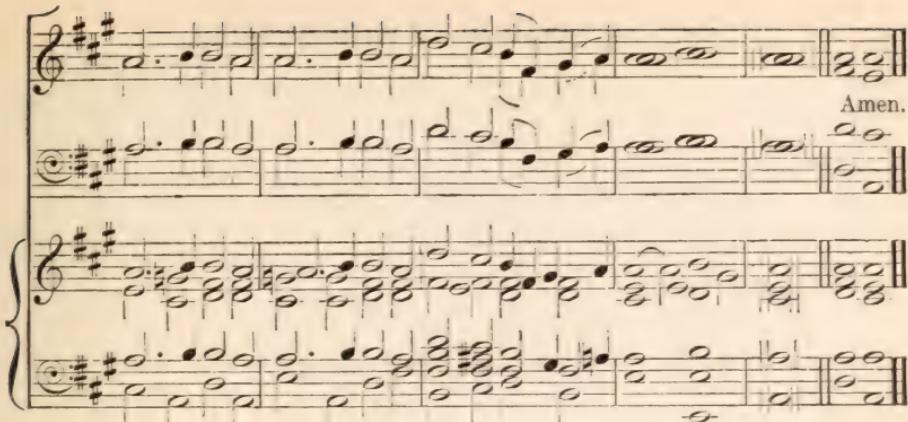
8.7.8.7.7.7.

Slower.

A - men.

147 Thousand stars in Heaven.

8.7.8.7.8.7.



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148 Bark! the sound of holy voices.

CARLTON.

8.7.8.7. D.

149

He that goeth forth with weeping.

8.7.8.7. D.

cres.

f *rit.* *dim.* A-men.

150 J've found a Friend; oh, such a Friend.

HIS FOR EVER.

8.7.8.7. D.



151 Light of those whose dreary dwelling.

8.7.8.7. D.

A handwritten musical score for two voices. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a key signature of one sharp. The music consists of measures with various note values, including eighth and sixteenth notes, and rests. The bass part features sustained notes and rhythmic patterns.

A handwritten musical score for two voices. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a key signature of one sharp. The music consists of measures with various note values, including eighth and sixteenth notes, and rests. The bass part features sustained notes and rhythmic patterns.

A handwritten musical score for two voices. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a key signature of one sharp. The music consists of measures with various note values, including eighth and sixteenth notes, and rests. The bass part features sustained notes and rhythmic patterns.

A handwritten musical score for two voices. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a key signature of one sharp. The music consists of measures with various note values, including eighth and sixteenth notes, and rests. The bass part features sustained notes and rhythmic patterns. The section concludes with a melodic line that rises to a peak before descending.

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152

Lord, Thy glory fills the heaven.

ST. HILDA.

8.7.8.7. D.

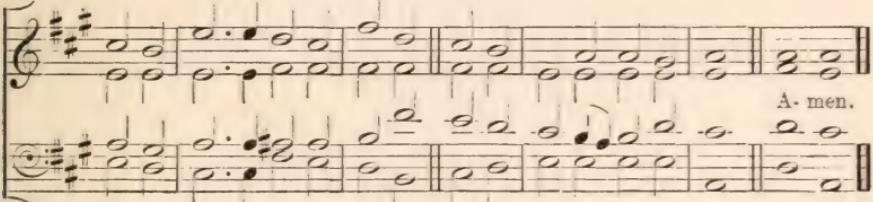
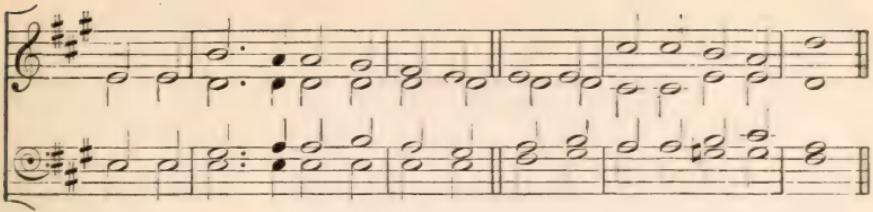
Handwritten musical score for St. Hilda's tune, consisting of eight staves of music. The music is in 2/4 time and uses a key signature of four sharps. The notes are primarily eighth and sixteenth notes, with some quarter notes. The score is written in two systems of four staves each. The first system ends with a double bar line and repeat dots. The second system concludes with a final cadence and the word "A-men."

153

Lord, Thy ransom'd Church is waking.

8.7.8.7. D.

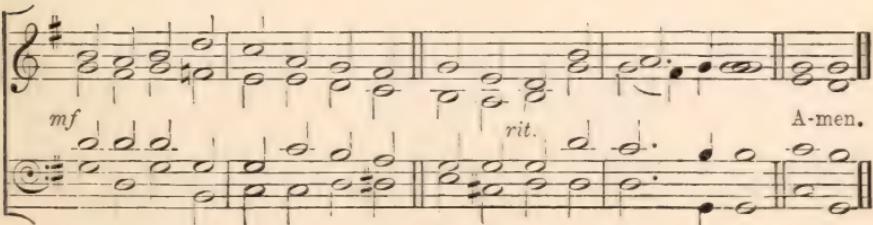
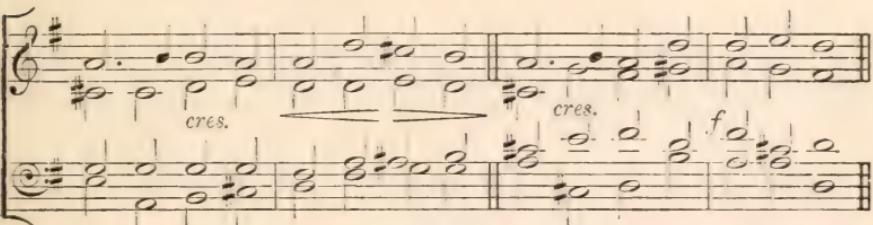
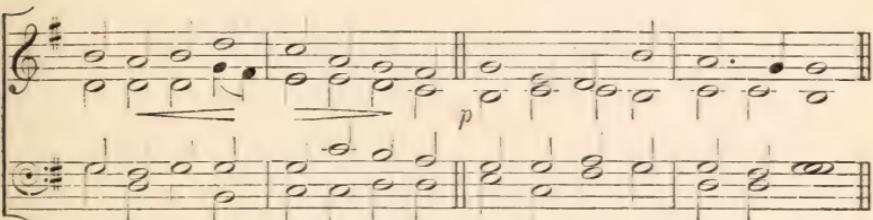
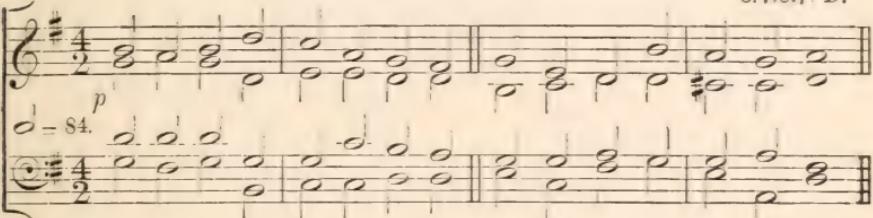
Handwritten musical score for the hymn "Lord, Thy ransom'd Church is waking.", consisting of eight staves of music. The music is in 2/4 time and uses a key signature of four sharps. The notes are primarily eighth and sixteenth notes, with some quarter notes. The score is written in two systems of four staves each. The first system ends with a double bar line and repeat dots. The second system concludes with a final cadence and a double bar line.



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154 Now, on land and sea descending.

8.7.8.7. D.



155 Souls of men! why will ye scatter?

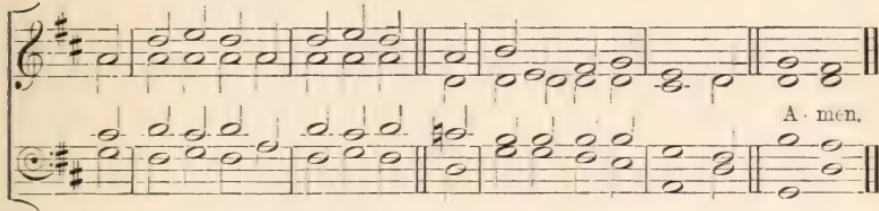
FABER.

8.7.8.7. D.

156 There is no name so sweet on earth.

THE BLESSED NAME.

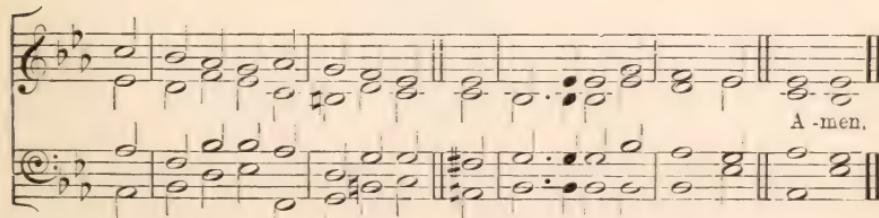
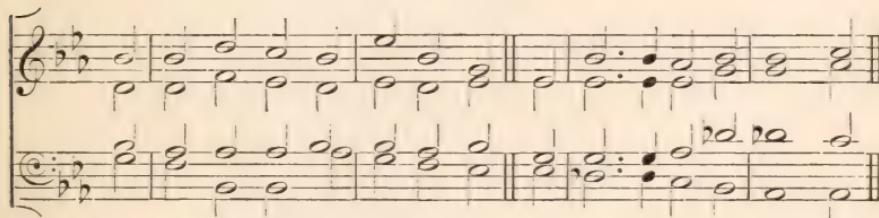
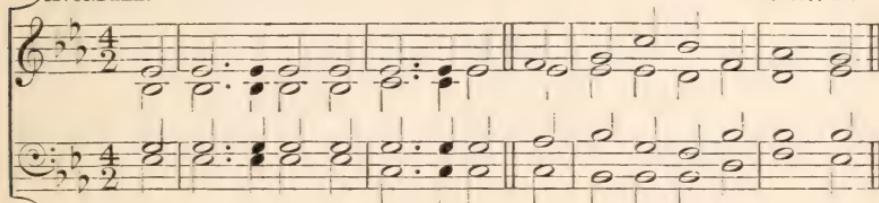
8.7.8.7. D.



157 The journey done, the rest begun.

AVONDALE.

8.7.8.7. D.



158 Now the light of heaven is stealing.

8.7.8.7.8.8.

d = 66. *mp*

cres.

rall.

mp

<>

A-men.

159 O Father blest! Thy Name we sing.

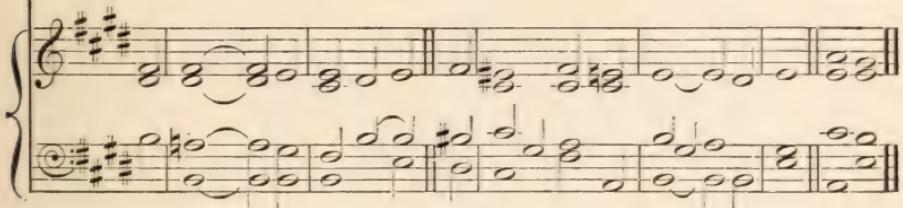
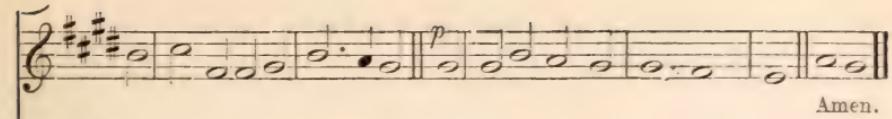
8.7.8.7.8.8.

VOICES IN UNISON.

mf

mf

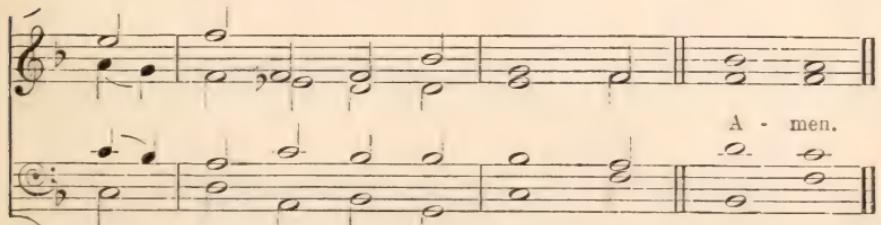
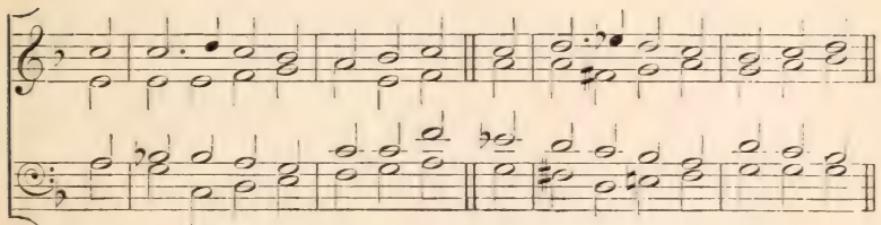
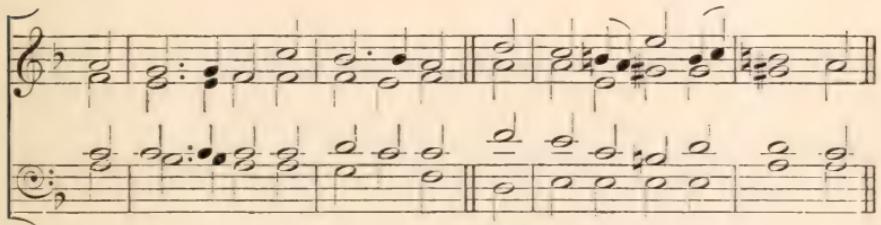
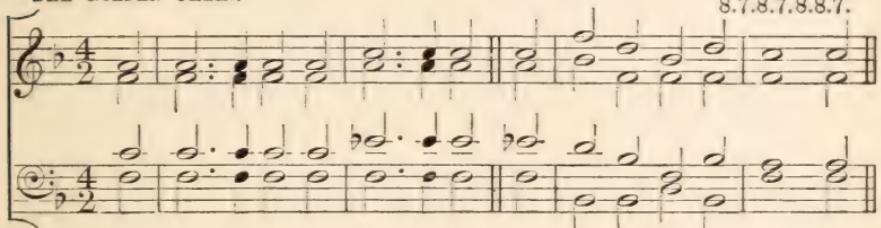
mf



160 We come unto our fathers' God.

THE GOLDEN CHAIN.

8.7.8.7.8.8.7.



161

There is an hour of peaceful rest.

8.7.8.8.7.

Smooth and slow.

$\text{G}^{\flat}, \text{F}^{\flat}$ 4
 $\text{d} = 66. \text{mf}$

cres.
 mf cres.
dim. rit. A - men.

162

Thou art coming, O my Saviour.

SPES BEATA.

8.7.8.8 7.7.7.7.7.

$\text{G}^{\flat}, \text{F}^{\flat}$ 4
 $\text{G}^{\flat}, \text{F}^{\flat}$ 2

Musical score for hymn 163, featuring three staves of music. The first two staves are in common time (indicated by a 'C') and the third staff is in 2/4 time (indicated by a '2'). The key signature is common (no sharps or flats). The music consists of eighth and sixteenth note patterns. The lyrics begin with 'To Thee, O Com-fort - er Di-vine,' followed by 'A - men.' at the end of the second staff.

163 **To Thee, O Comforter Divine.**

8.8.6.

Continuation of the musical score for hymn 163. The first staff continues with the melody. The second staff begins with 'Sing we Al - - - le - lu - ia. . . . A - men.' The third staff concludes the hymn.

164 **Thou, Who dost build for us on high.**

8.8.6.4.

Musical score for hymn 164, featuring three staves of music. The first two staves are in common time (indicated by a 'C') and the third staff is in 2/4 time (indicated by a '2'). The key signature is common (no sharps or flats). The music consists of eighth and sixteenth note patterns. The lyrics begin with 'Thou, Who dost build for us on high,' followed by 'A - men.' at the end of the third staff.

THE LITTLE LAMB.

Andante.

8.

8.8.6.8.8.6.

And is it true, as I am told, That there are
lambs with-in the fold Of God's be-lov-ed Son? That

Je-sus Christ, with tender care, Still in His arms most gently bear The

help-less lit-tle one. And I, a one. A-men.

Verses 1, 2, & 3. || Last verse.

(98)

166

Jesu, all hail, Who for our sin.

8.8.6.8.8.6.

A musical score for two voices. The top voice starts with eighth-note chords in common time, followed by a section with sixteenth-note patterns. The bottom voice enters with eighth-note chords. The key signature changes between common time and 2/4 time. Dynamics include *mf*, *cres.*, and *p*. The score concludes with a forte dynamic *f*, *rall.*, and the word "A-men.".

167

O joyful sound! O glorious hour!

ST. AUGUSTINE.

8.8.6.8.8.6.

A musical score for two voices. The top voice begins with eighth-note chords in common time, followed by a section with sixteenth-note patterns. The bottom voice enters with eighth-note chords. The key signature changes between common time and 2/4 time. Dynamics include *f* and *ff*. The score concludes with the word "A-men.".

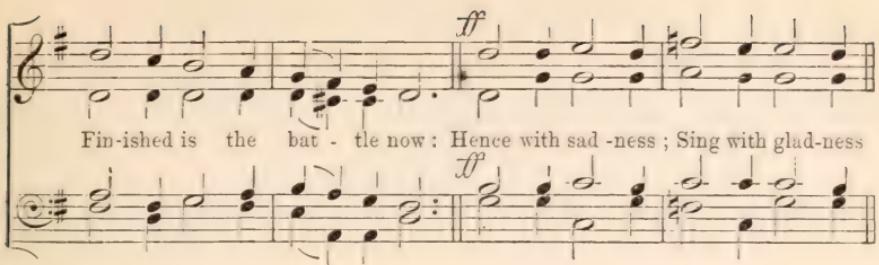
168 Lo, sea and land their gifts outpour.

8.8.6.8.8.6.4.4.6.

169 The crown is on the Victor's brow.

d. = 52.

8.8.7.4.4.4.



Verses 1 to 4. Last verse.

Al le - lu - ia ! Al le - le lu - ia ! A - men.

170 By the Cross sad vigil keeping.

SON OF MAN.

8.8.7.8.8.7.

$d = 72.$

A-men.

171 From the Cross the Blood is falling.

GENOA.

8.8.7.8.8.7.

A-men.

172 Near the Cross was Mary weeping.

NEAR THE CROSS.

8.8.7.8.8.7.

A-men.

173

Praise, O Sion, thy salvation.

8.8.7.8.8.7.

O = 76. f.

A. men.

174

The strife is o'er, the battle done!

MAGDALA.

d = 84.

8.8.8., with Alleluia.

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia.

A. men.

175 O Lord of heaven, and earth, and sea.

8.8.8.4.

A-men.

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176 The radiant morn hath passed away.

SUNSET.

8.8.8.4.

A - men.

177 Just as I am, without one plea.

JUST AS I AM.

8.8.8.6.

A - men.

178 O Thou, Who in the light dost dwell.

8.8.8.6.

$d = 58.$

A-men.

179 Lord of the harvest, Thee we hail.

(1st Setting.)

8.8.8.8.4.4.8.

$d = 88.$

A-men.

180

Lord of the harvest, Thee we hail.

(2nd Setting.)

8.8.8.4.4.8.

$\text{d} = 76.$

A-men.

Org.

181

Hosanna to the living Lord.

8.8.8.4.7.

$\text{d} = 80. f$

A-men.

182

O Love that wilt not let me go.

SOMERLEYTON.

(1st Setting.)

8.8.8.8.6.

cres.

A - men.

183

O Love that wilt not let me go.

(2nd Setting.)

8.8.8.8.6.

A - men.

184 Lord, in these days of humblest prayer.

8.8.8.6.6.8.6.

ISAIAH.

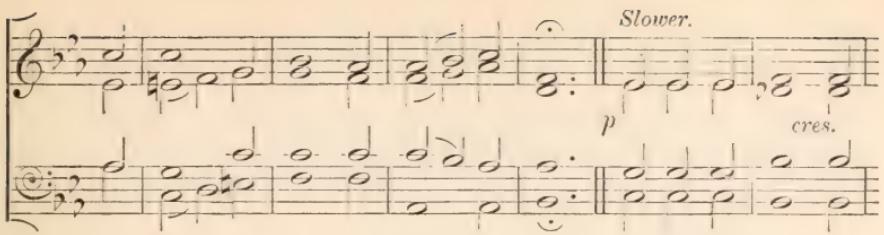
Musical score for "Lord, in these days of humblest prayer." The score consists of four systems of music. The first system starts with a treble clef, a common time signature, and a key signature of one sharp. It includes a tempo marking of $\text{d} = 69$. The second system begins with a bass clef, a common time signature, and a key signature of one sharp. The third system starts with a treble clef, a common time signature, and a key signature of one sharp. The fourth system starts with a bass clef, a common time signature, and a key signature of one sharp. The vocal parts are supported by a piano accompaniment.

185 Jesu, my Lord, my God, my all.

Six 8's.

ST. CHRYSOSTOM.

Musical score for "Jesu, my Lord, my God, my all." The score consists of two systems of music. The first system starts with a treble clef, a common time signature, and a key signature of one sharp. It includes a dynamic marking of *mf* and a crescendo marking (*cres*). The second system starts with a bass clef, a common time signature, and a key signature of one sharp. The vocal parts are supported by a piano accompaniment.



A - men.

186

Lo, God is here; let us adore.

ST. JUSTIN.

Six 8's.

A-men.

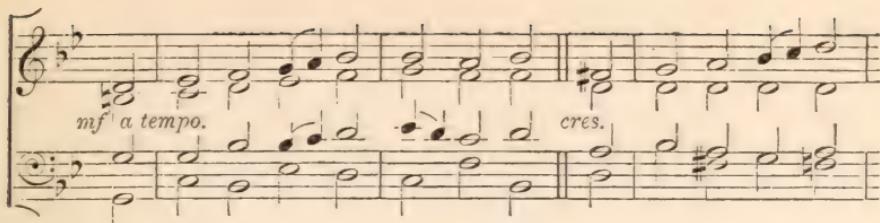
187 O Thou, Whose wondrous love had given.

ST. MARY TAVY.

Six 8's.

188 O world! behold upon the Tree.

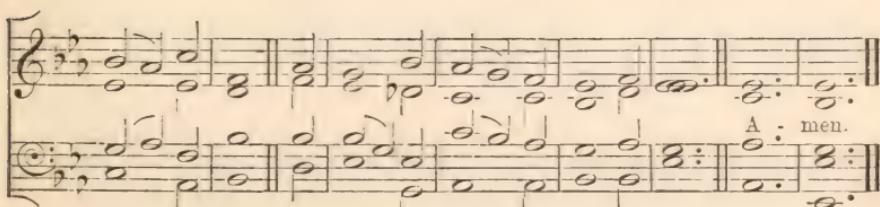
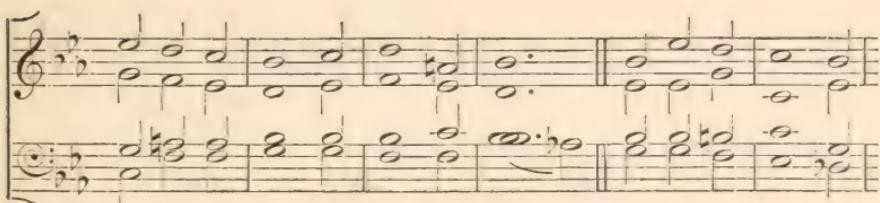
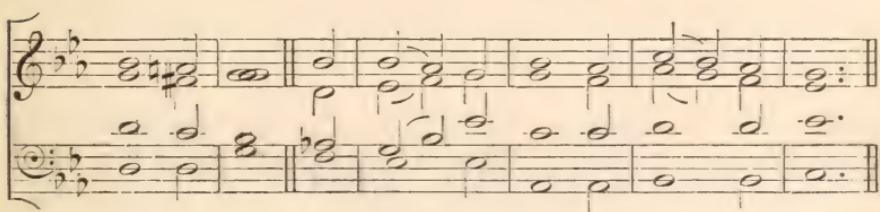
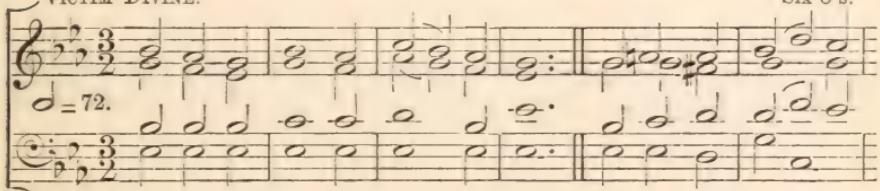
Six 8's.



189 Victim Divine, Thy grace we claim.

VICTIM DIVINE.

Six 8's.



WOODLEIGH.

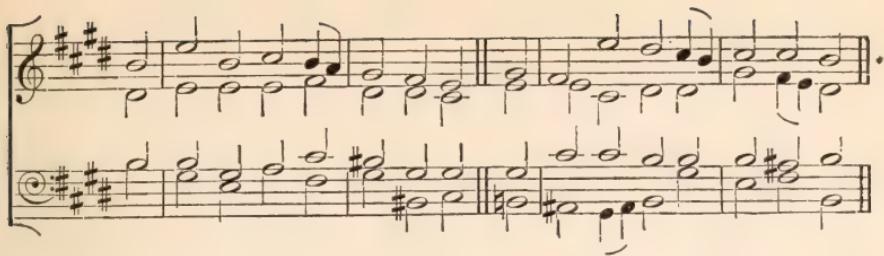
8.8.8.8.8.8.7.

Org.

A - men.

Ten 8's.

$d = 80.$



Continuation of the musical score. The top staff begins with a bass note followed by eighth-note pairs. The bottom staff has sustained notes and eighth-note pairs.

Continuation of the musical score. The top staff has sustained notes and eighth-note pairs. The bottom staff has sustained notes and eighth-note pairs.

Continuation of the musical score. The top staff has sustained notes and eighth-note pairs. The bottom staff has sustained notes and eighth-note pairs.

Continuation of the musical score. The top staff has sustained notes and eighth-note pairs. The bottom staff has sustained notes and eighth-note pairs. The text "A - men." is written at the end of the line.

192 Thrice-holy Name! that sweeter sounds.

NOMEN TER SANCTUM.

Ten 8's.

*d=84. *mf**

p

A-men.

193 Before the day draws near its ending.

9.8.9.8.

A - men.

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194 The day Thou gavest, Lord, is ended.

9.8.9.8.

A - men.

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195

Rest of the weary.

9.9.9.9.

$\text{d} = 84.$ p *cres.* 9.9.9.9.

f *dim.*

A. men.

196 O Lord, my God, do Thou Thy holy will.

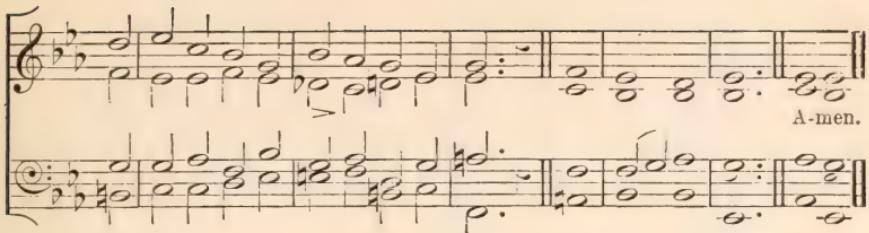
KEBLE.

Smoothly.

10.4.10.4.10.4.

Smoothly.

>



197 Dear Lord, I now respond to Thy sweet call.

ST. PALLADIUS.

10.4.10.4. D

4

4

rall.

A - men.

198 I do not ask, O Lord, that life may be.

AD LUCEM.

10.4.10.4. D.

The musical score is handwritten in brown ink on five-line staff paper. It features four voices: Soprano (top), Alto, Tenor, and Bass (bottom). The time signature is common time (indicated by 'C'). The key signature changes throughout the piece, indicated by various sharps and flats. The vocal parts are separated by vertical bar lines. The score is divided into sections by large horizontal brackets. The first section starts with a soprano solo. The second section begins with a call to 'AD LUCEM.' followed by a four-part setting. The third section is a solo for the bass. The fourth section is another four-part setting. The fifth section concludes with a bass solo followed by an 'A-men' at the end of the page.

199 Jesus, Who calledst little ones to Thee.

WHATLEY.

10.4.10.4.10.10.

Musical notation for two voices. The top staff is in G major (indicated by a C-clef) and the bottom staff is in F major (indicated by a C-clef). Both staves are in common time (indicated by a '4'). The notation consists of quarter notes and eighth notes, with some grace notes indicated by small vertical strokes above the stems.

Musical notation for two voices continuing from the previous page. The top staff is in G major and the bottom staff is in F major. The notation consists of quarter notes and eighth notes, with some grace notes indicated by small vertical strokes above the stems.

Musical notation for two voices continuing from the previous page. The top staff is in G major and the bottom staff is in F major. The notation consists of quarter notes and eighth notes, with some grace notes indicated by small vertical strokes above the stems.

Musical notation for two voices concluding the hymn. The top staff is in G major and the bottom staff is in F major. The notation consists of quarter notes and eighth notes, with some grace notes indicated by small vertical strokes above the stems. The word "A - men." is written at the end of the top staff.

Musical score for "Lead, kindly Light." The first system consists of two staves. The top staff is in treble clef, 4/2 time, with a tempo of 100 BPM. It features eighth-note patterns and a dynamic marking "cres." at the end of the first measure. The bottom staff is in common time, with a basso continuo-like part consisting of sustained notes and bassoon entries. The key signature changes from G major to F# major at the beginning of the second measure.

Second system of the musical score. The top staff continues with eighth-note patterns and a dynamic "p" at the beginning of the first measure. The bottom staff continues with its basso continuo-like part. The key signature changes back to G major at the beginning of the second measure.

Third system of the musical score. The top staff begins with a dynamic "mf". The bottom staff continues with its basso continuo-like part.

Fourth system of the musical score. The top staff begins with a dynamic "dim.". The bottom staff continues with its basso continuo-like part. The piece concludes with a final section labeled "A - men.".

201 Thou didst leave Thy Throne and Thy kingly crown.

VENI, DOMINE JESU.

10.8.11.8.8.8.

Musical score for "Thou didst leave Thy Throne and Thy kingly crown." The score consists of two staves. The top staff is in treble clef, 4/2 time, with a key signature of B-flat major. It features eighth-note chords and a dynamic marking "cres." at the beginning of the first measure. The bottom staff is in common time, with a basso continuo-like part consisting of sustained notes and bassoon entries.

CHORUS.

come to my heart, Lord Je - sus, There is room in my heart for Thee. A-men.

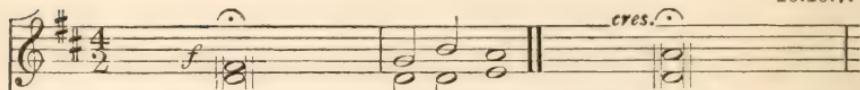
202 Hear, O Jesu, Israel's Shepherd, hear us.

10.9.10.9.

A - men.

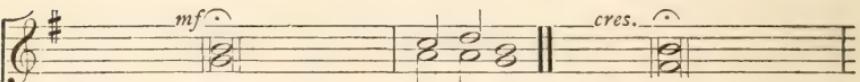
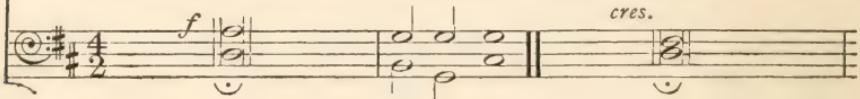
203 Sing Alleluia forth in duteous praise.

10.10.7.

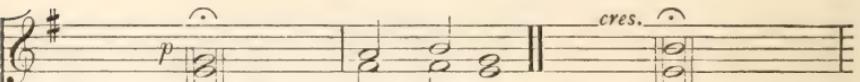
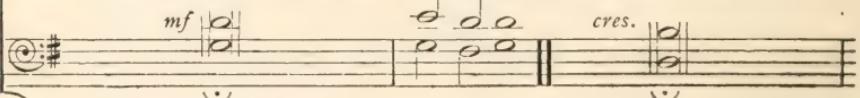


FULL. 1. SING alleluia forth in duteous praise, O citizens of heaven; in
2. Ye next, who stand before th' E- ter-nal Light, In hymning choirs re-echo

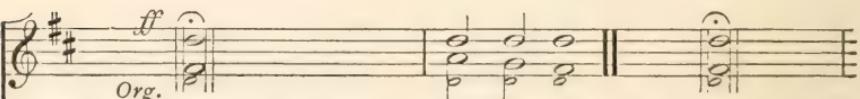
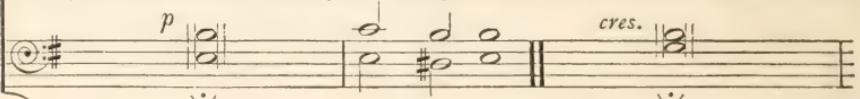
DEC. 3. The Holy City shall take up your strain, And with glad songs resounding
CAN. 4. In blissful antiphons ye thus re-joice To render to the LORD with



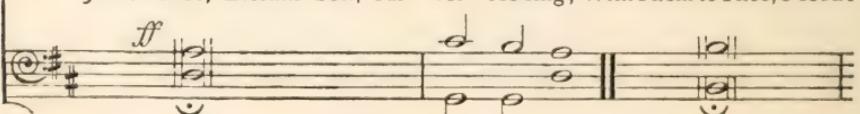
DEC. 5. Ye who have gained at length your palm in bliss, Victorious ones, your chant shall
CAN. 6. From those exalted lips for e-ver ring The strains which tell the honour



DEC. 7. This is the rest for weary ones brought back; This is the food and drink which



FULL. 8. While Thee, CREATOR of the world, we praise For ever, and tell out in
9. To Thee, Eternal Son, our voi - ces sing; With Them to Thee, O HOLY



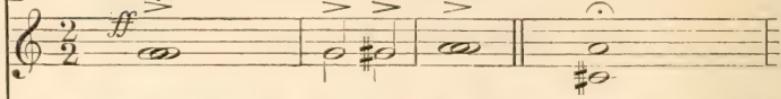
SING ALLELUIA FORTH IN DUTEOUS PRAISE.

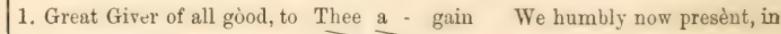
sweet notes raise An end - less Al - le - lu - ia.
to the height An end - less Al - le - lu - ia.
wake a - gain An end - less Al - le - lu - ia.
thank - ful voice An end - less Al - le - lu - ia.

still be this,— An end - less Al - le - lu - ia.
of your KING,— An end - less Al - le - lu - ia.

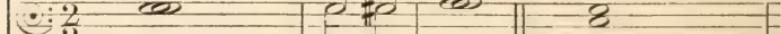
none shall lack,— An end - less Al - le - lu - ia.

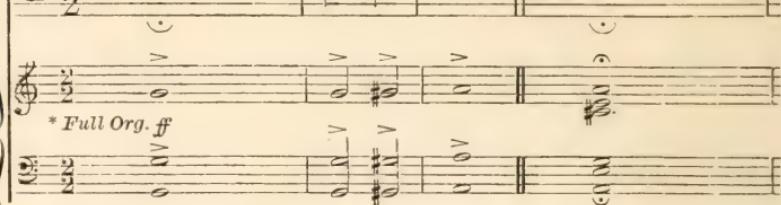
rall.
sweet - est lays An end - less Al - le - lu - ia;
GHOST, we bring, An end - less Al - le - lu - ia. A - men.
rall.

TREBLE. 

ALTO. 

TENOR. 

BASS. 

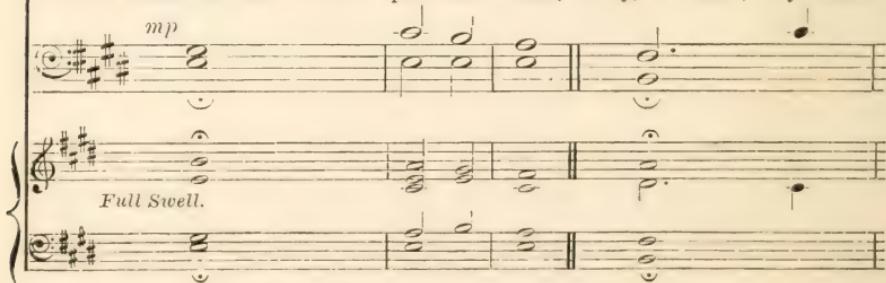
ACCOMP. 

1. Great Giver of all good, to Thee again We humbly now present, in
 2. To Thee, in Whom we live and move, we
 3. Thou dost prepare our corn, and year by
 4. Thine was the former and the lat-ter

come To praise Thee for the sheaves brought
 year Be-fore Thine al-tar, Lord, will
 rain, En-rich-ing earth, and call-ing



5. Thou openest wide, Great God, Thy bounteous hand, And far and wide ascends from
 6. Thou fill-est all that live with plen-teous-ness; They, in return, Thy Sacred



* These three bars should be first given out on the *Full Organ*, and afterwards repeated by the Voices alone.

THE HARVEST-TIDE THANKSGIVING.

joy - ous strain, Our Har - vest - tide Thanks - giv - ing.

safe - ly home, With Har - vest - tide Thanks - giv - ing.
we ap - pear With Har - vest - tide Thanks - giv - ing.
forth a - gain The Har - vest - tide Thanks - giv - ing.

all the land Glad Har - vest - tide Thanks - giv - ing.
Name should bless In Har - vest - tide Thanks - giv - ing.

Gt. Org.

THE HARVEST-TIDE THANKSGIVING

7. Thy clouds drop fatness on the teem-ing earth, Accept these festal songs of
8. The year is crown'd with goodness, Lord, by Thee; Then meet it is that aye should

9. On every side the lit - tle hills re - joice, On every side sounds forth the
10. The valleys, thick with corn, do laugh and sing, Let all, who sow and reap, to -
11. For all the blessings, Lord, Thy mer - cy gave, Praise we with this best mèmber

THE HARVEST-TIDE THANKSGIVING.

f

"rev - 'rent mirth," This Har - vest-tide Thanks - giv - - - ing.
of - fer'd be The Har - vest-tide Thanks - giv - - - ing.

Gt.

grate - ful voice Of Har - vest - tide Thanks - giv - - - ing.
• ge - ther bring Their Har - vest - tide Thanks - giv - - - ing.
that we have In Har - vest - tide Thanks - giv - - - ing.

Gt.

Har - vest - tide Thanks-giv - - - ing. A - - - men...

205

For all the Saints.

FOR ALL THE SAINTS.

10.10.10.4.

Musical score for "For all the Saints." The score consists of three systems of music. The first system starts with a treble clef, a key signature of one sharp, and a time signature of common time (indicated by a '2'). It features two staves: the top staff has eighth-note patterns like '8 8 8 8 8 8' and '8 8 8 8 8 8'; the bottom staff has eighth-note patterns like 'o o o o o o' and 'o o o o o o'. The second system starts with a bass clef, a key signature of one sharp, and a time signature of common time (indicated by a '2'). It features two staves: the top staff has eighth-note patterns like 'o o o o o o' and 'o o o o o o'; the bottom staff has eighth-note patterns like 'o o o o o o' and 'o o o o o o'. The third system starts with a treble clef, a key signature of one sharp, and a time signature of common time (indicated by a '2'). It features two staves: the top staff has eighth-note patterns like 'o o o o o o' and 'o o o o o o'; the bottom staff has eighth-note patterns like 'o o o o o o' and 'o o o o o o'. The score concludes with the word "A-men." followed by a final measure of eighth notes.

206 Sleep on, beloved, sleep, and take thy rest.

THE BLESSED REST.
Solemnly,

10.10.10.4.

Musical score for "Sleep on, beloved, sleep, and take thy rest." The score consists of two systems of music. The first system starts with a treble clef, a key signature of one sharp, and a time signature of common time (indicated by a '2'). It features two staves: the top staff has eighth-note patterns like '8 8 8 8 8 8' and '8 8 8 8 8 8'; the bottom staff has eighth-note patterns like 'o o o o o o' and 'o o o o o o'. The second system starts with a treble clef, a key signature of one sharp, and a time signature of common time (indicated by a '2'). It features two staves: the top staff has eighth-note patterns like 'o o o o o o' and 'o o o o o o'; the bottom staff has eighth-note patterns like 'o o o o o o' and 'o o o o o o'.



A - men.

207

Abide with me.

(1st Setting.)

10.10.10.10.

Abide with me; fast falls the e - ven - tide; The darkness dèepens ;

Lord, with me a - bide; When other helpers fail, and com-forts flee;

Help of the hèlpless, O a - bide with me. A - men.

208

Abide with me.

(2nd Setting.)

10.10.10.10.

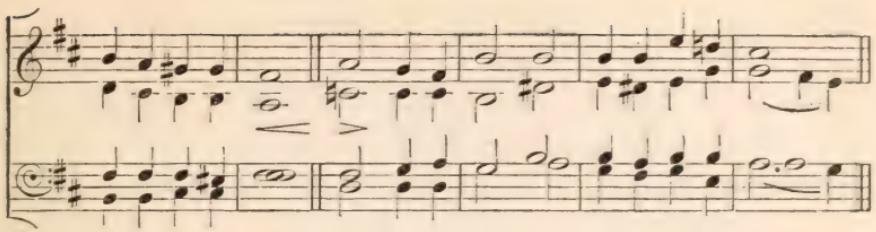
A - men.

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209 Here, O my Lord, I see Thee face to face.

10.10.10.10.

$d = 92, mp$



A - men.

210 Honour and glory, thanksgiving and praise.

10.10.10.10.

$\text{d} = 84$.

10.10.10.10.

A - men.

10.10.10.10.

Handwritten musical score for "Lead us, O Father." in G major, 2/4 time. The score consists of two staves. The top staff starts with a dynamic of $d - 104.$ *mf*. The bottom staff begins on the second measure. The music features eighth-note patterns and includes dynamics like *cres.* and *mf*.

Continuation of the handwritten musical score for "Lead us, O Father." The top staff ends with a repeat sign. The bottom staff begins on the first measure of the new section, starting with a dynamic of *mf*.

Continuation of the handwritten musical score for "Lead us, O Father." The top staff ends with a dynamic of *cres.* The bottom staff begins on the first measure of the new section, ending with the word "A-men."

212 Saviour, again to Thy dear Name we raise.

10.10.10.10.

Handwritten musical score for "Saviour, again to Thy dear Name we raise." in G major, 2/4 time. The score consists of two staves. The top staff starts with a dynamic of $d = 100.$ *p*. The bottom staff begins on the second measure. The music features eighth-note patterns and includes dynamics like *cres.*

Continuation of the handwritten musical score for "Saviour, again to Thy dear Name we raise." The top staff ends with a dynamic of *cres.* The bottom staff begins on the first measure of the new section, ending with a forte dynamic.

f dim. e rall.
A - men.

213 The day is gently sinking to a close.

(1st Setting.)

Six 10's.

Smooth.

$d = 88.$ *p*

cres.

Slower. $d = 69.$

$d = 69.$

f *rit.* *p*

A - men.

214 The day is gently sinking to a close.

(2nd Setting).

Six 10's..

Musical score for hymn 214, first page. The music is in 2/2 time, key of G major. It consists of two staves. The top staff starts with a forte dynamic (f) and a grace note. The bottom staff begins with a piano dynamic (p). The lyrics are: "The day is gently sink-ing to a close, Fainter and yet more faint the".

Musical score for hymn 214, second page. The music continues in 2/2 time, key of G major. The top staff has a crescendo dynamic (cres.) over a sustained note. The bottom staff features a rhythmic pattern of eighth and sixteenth notes. The lyrics are: "sunlight glows, O Brightness of Thy Father's Glo-ry, Thou... E - ter-nal".

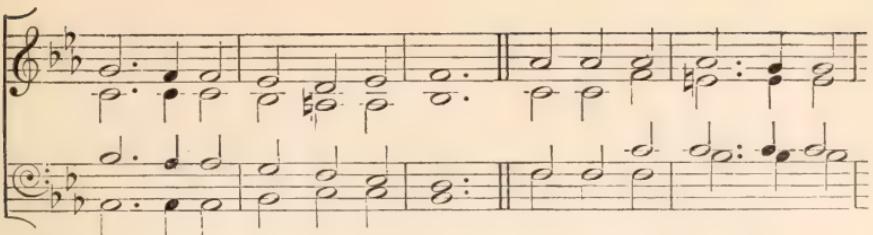
Musical score for hymn 214, third page. The music is in 2/2 time, key of G major. The top staff ends with a piano dynamic (pp). The bottom staff shows a rhythmic pattern of eighth and sixteenth notes. The lyrics are: "Light of Light, be with us now: Where Thou art present, darkness cannot be".

Musical score for hymn 214, fourth page. The music is in 2/2 time, key of G major. The top staff has dynamics labeled "cres.", "dim.", and "rit.". The bottom staff shows a rhythmic pattern of eighth and sixteenth notes. The lyrics are: "Midnight is glo - rious noon, O Lord, with Thee. A - men".

215 More love, O Christ, to Thee, more love to Thee.

10.10.12.4.

Musical score for hymn 215. The music is in 3/2 time, key of G major. It consists of two staves. The top staff starts with a grace note followed by eighth notes. The bottom staff starts with eighth notes. The score concludes with a final cadence.



Slower.

A - men.

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216

Still will we trust.

DIADEMA.

11.10.11.6.

$d = 112.$ *f*

cres.

cres.

rit.

A - men.

217 Brightest and best of the sons of the morning.

11.10.11.10.

Musical score for two voices. The top voice is in treble clef, common time, with a key signature of one sharp. The bottom voice is in bass clef, common time, with a key signature of one sharp. The music consists of two staves of six measures each, followed by a repeat sign and another section of six measures. The vocal parts are primarily sustained notes with occasional eighth-note patterns.

Continuation of the musical score for two voices. The top voice starts with a sustained note followed by a six-measure phrase ending with a repeat sign. The bottom voice follows with its own six-measure phrase. The vocal parts continue with sustained notes and eighth-note patterns.

Final section of the musical score for two voices. The top voice begins with a sustained note followed by a six-measure phrase. The bottom voice follows with its own six-measure phrase. The vocal parts conclude with sustained notes and eighth-note patterns.

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218 Father, in Thy mysterious presence kneeling.

11.10.11.10.

Musical score for two voices. The top voice is in treble clef, common time, with a key signature of one sharp. The bottom voice is in bass clef, common time, with a key signature of one sharp. The tempo is marked $d = 104$. The music consists of two staves of eight measures each. The vocal parts are primarily sustained notes with occasional eighth-note patterns. The lyrics "Fa - ther, in Thy mys - te - rious pre - sence kneel - ing;" are written below the notes.

Continuation of the musical score for two voices. The top voice begins with a sustained note followed by a six-measure phrase. The bottom voice follows with its own six-measure phrase. The vocal parts conclude with sustained notes and eighth-note patterns.

For we are weak, and need some deep reveal - ing . . .

Of trust, and strength, and calm-ness from a - bove. A - men.

219

O Perfect Love.

11.10.11.10.

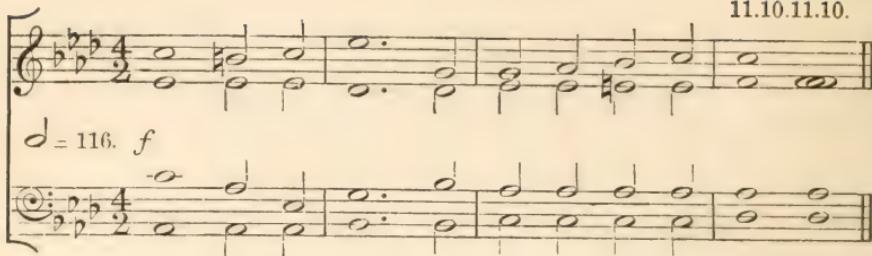
mf

p

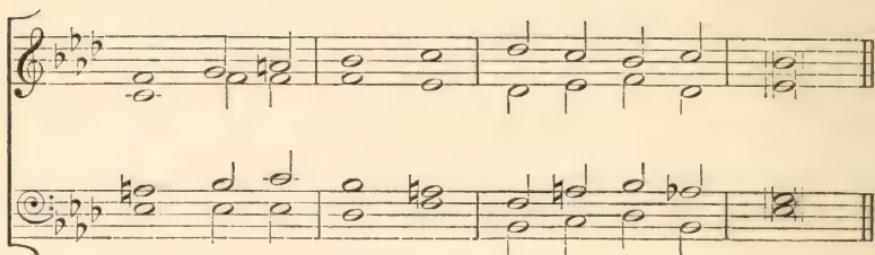
cres.

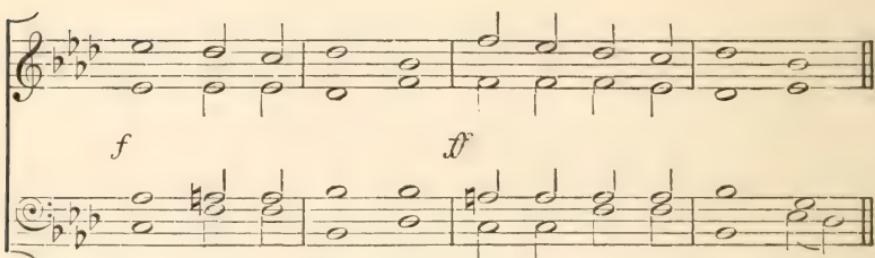
A - men.

11.10.11.10.

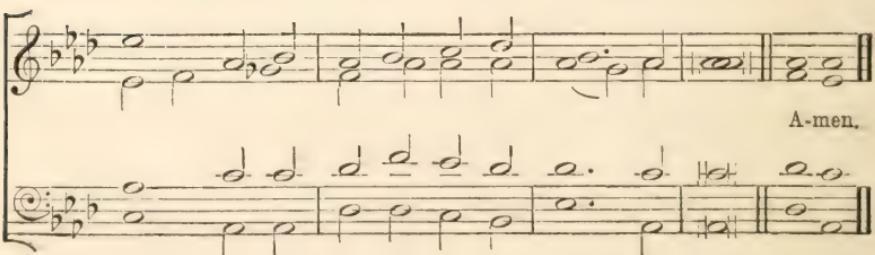


$d = 116. \text{ } f$





f ff



A-men.

221 Hark! hark, my soul: angelic songs are swelling.

PILGRIMS.

11.10.11.10.9.11.

$d = 104.$ *f*

p *pp*

ff *rit.* A - men.

222 Thou knowest, Lord, the weariness and sorrow.

11.10.11.10.10.10.

$d = 100$

A little slower.

A - men.

223

Lord of our life.

CLOISTERS.

11.11.11.5.

Musical score for Hymn 223, Lord of our life. The score consists of four staves of music. The first two staves are in common time (indicated by '3') and the last two are in common time (indicated by '2'). The key signature is one flat. The music includes dynamic markings such as *p*, *pp*, and *cres.*. The lyrics "Lord of our life." are written above the music. The score concludes with an "Amen." at the end of the fourth staff.

224 Now God be with us, for the night is closing.

HOREB.

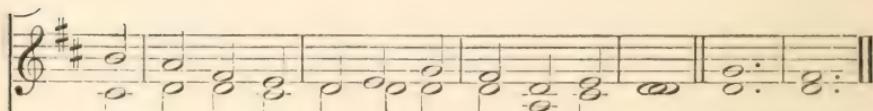
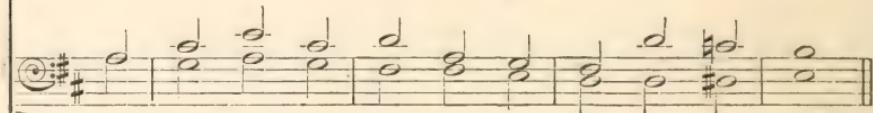
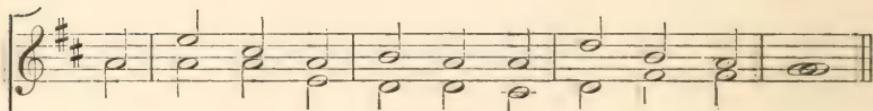
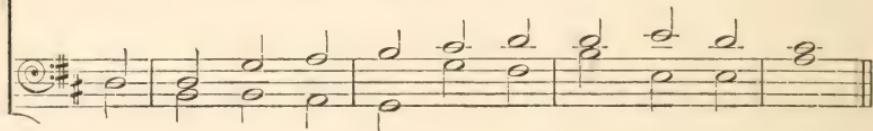
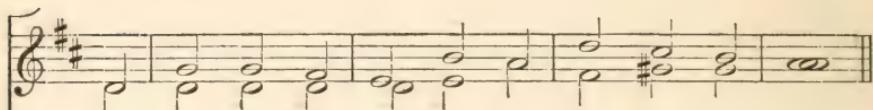
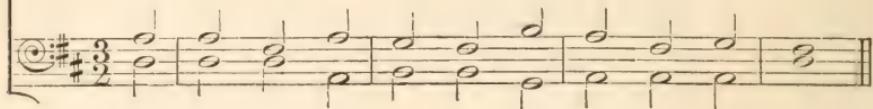
11.11.11.5.

Musical score for Hymn 224, Now God be with us, for the night is closing. The score consists of four staves of music. The first two staves are in common time (indicated by '4') and the last two are in common time (indicated by '2'). The key signature is one flat. The music includes a tempo marking $\text{d} = 100$. The lyrics "Now God be with us, for the night is closing." are written above the music. The score concludes with an "Amen." at the end of the fourth staff.

225 I met the Good Shepherd just now on the plain.

THE GOOD SHEPHERD.

11.11.11.11.



A - men.



SALVE FESTA DIES.

Five 11s.

Handwritten musical score for two voices. The top staff is in common time (indicated by a 'C') and the bottom staff is in common time (indicated by a 'C'). The key signature is one sharp (F#). The vocal parts are labeled 'SALVE FESTA DIES.' and 'Five 11s.'

Handwritten musical score for two voices, continuing from the previous page. The top staff is in common time (C) and the bottom staff is in common time (C). The key signature changes to one flat (B-flat).

Handwritten musical score for two voices, continuing from the previous page. The top staff is in common time (C) and the bottom staff is in common time (C). The key signature changes to one sharp (F#).

Handwritten musical score for two voices, continuing from the previous page. The top staff is in common time (C) and the bottom staff is in common time (C). The key signature changes to one sharp (F#).

Handwritten musical score for two voices, concluding the piece. The top staff is in common time (C) and the bottom staff is in common time (C). The key signature changes to one sharp (F#). The word 'A-men.' is written at the end of the score.

227 Holy, Holy, Holy, Lord God Almighty.

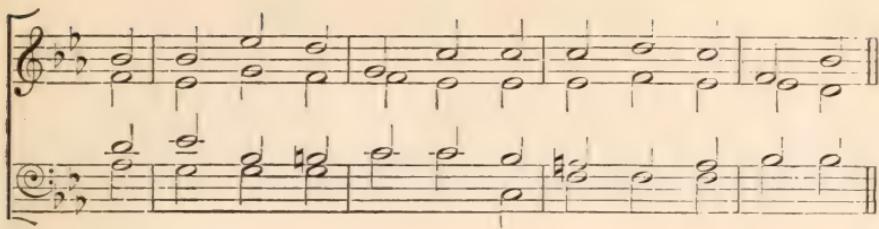
ST. PHILIP.

11.12.12.10.

228 O come to the merciful Saviour.

ST. BOTOLPH.

12.11.12.11.



Handwritten musical notation for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a key signature of one sharp (F#) and a common time signature. The notation consists of vertical stems with small horizontal dashes at the top, indicating a rhythmic value. A small label "A - men." is placed near the end of the top staff.

229

Ye of the Father loved.

MANSFIELD.

12.12.8.8.

Handwritten musical notation for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a key signature of one sharp (F#) and a common time signature. The notation consists of vertical stems with small horizontal dashes at the top, indicating a rhythmic value.

Handwritten musical notation for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a key signature of one sharp (F#) and a common time signature. The notation consists of vertical stems with small horizontal dashes at the top, indicating a rhythmic value.

Handwritten musical notation for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a key signature of one sharp (F#) and a common time signature. The notation consists of vertical stems with small horizontal dashes at the top, indicating a rhythmic value. A small label "A-men." is placed near the end of the top staff.

HOLY DAY.

12.12.12.12.

HOLY DAY.

12.12.12.12.

A. men.

13.11.13.11.

p

cres.

p

A - men.

Allegro. $\text{d} = 126.$

Six 14's.

It was the ve - ry noon of night; the stars a - bove the fold, . . More

sure than clock or chim - ing bell, the hour of mid-night told: When

from the heav'ns there came a voice, and forms were seen to shine, . . Still

- cen - do.

bright'-ning as the mu - sic rose with light and love di - vine. With

love di - vine, the song be - gan; there shone a light se - rene: o,

233 Alleluia! Alleluia! hearts and voices heavenward raise.

15 15.15.15.

234 High in heaven the sun shines his worship to Thee.

WALSINGHAM.

Irregular.

High in heaven the sun Shines his wor - ship to Thee;

Organ ad lib.

The bird in the brightness Sings his hymn from the tree.

Thou art praised on the earth, Thou art praised in the sky,

Last comes Thine own crea - ture, To praise Thee, Most High... A - men.

235 I know not what may befall me.

ONUS MEUM LEVE.

Slow.

Irregular.

ONUS MEUM LEVE.

Slow.



236 In sweet consent let all the Anthem sing.

P.M.

In sweet consent let all the an - them sing, Al - le - lu - ia;

Come, all earth's peoples, praise the E - ter - nal King: Al - le - lu - ia.

Shout, choirs of angels, shout through-out the sky, Al - le - lu - ia;

And, ye blest souls in Para-dise, re - ply, Al - le - lu - ia. A-men.

Irregular.

Let all.. our breth - ren join in one, To

lift the heart and voice, The Lord hath done great things for us, And

there-fore we re - joice, and there-fore we re - joice! For the

har - vest of by - gone a - ges, In the hope of the com - ing

days, Go in - to His gates with thank - ful - ness, And
 in - to His courts with praise. We praise. A - men.

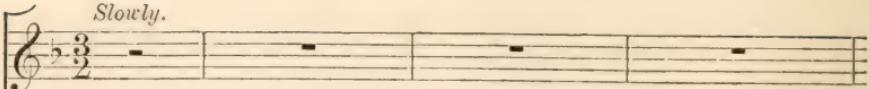
Verses 2 & 3. *Last Verse.*

238 Let us all in concert sing Alleluia!

Irregular.

Let us all in concert sing Al - le - lu - ia! Let the people echoing ring,

Praising the E - ter - nal King, Al - le - lu - ia.

Slowly.

BASSES.

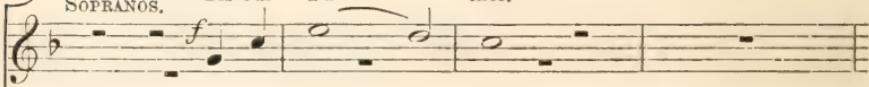
Lit - tle beam of ro - sy light, Who has made you shine so

Slowly.

A musical score for organ in 3/2 time, treble clef. The organ part features sustained notes and chords. The word "ORG." is written above the staff.

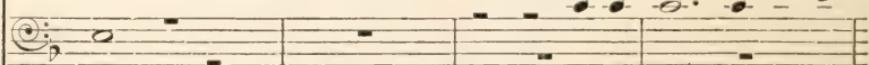
ORG.

SOPRANOS. "Tis our Fa - - - ther."



Lit - tle bird, with gold - en

TENORS.



bright?

cres.

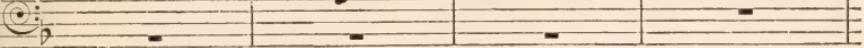
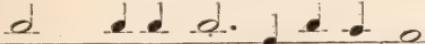
A musical score for basses in 3/2 time, treble clef. The bass line features sustained notes and chords. The dynamic is marked *cres.* and includes a double bar line with repeat dots.

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LITTLE BEAM OF ROSY LIGHT.

"'Tis our Fa - ther, 'Tis our

wing, Who has taught you how to sing?



A musical score for two voices. The top voice begins with a dotted half note followed by a half note. The bottom voice begins with a half note followed by a half note. The music then continues with a series of eighth notes and quarter notes, with some rests.

Fa . ther, God a - bove; He has made us,

rall.

Musical notation for the top voice. It features a melodic line with eighth and sixteenth notes. A dynamic instruction 'f' (forte) is placed above a sustained note. The music then continues with a series of eighth notes and quarter notes.

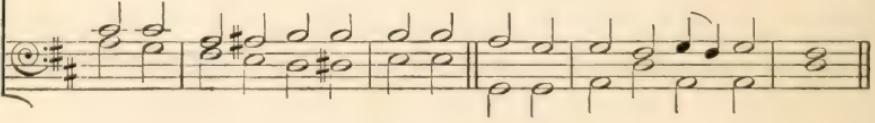
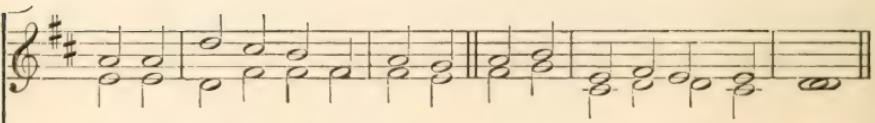
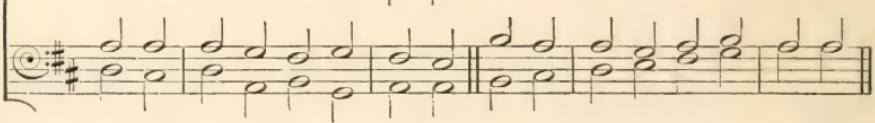
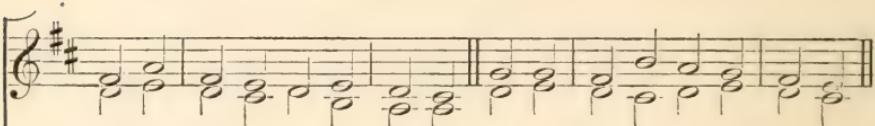
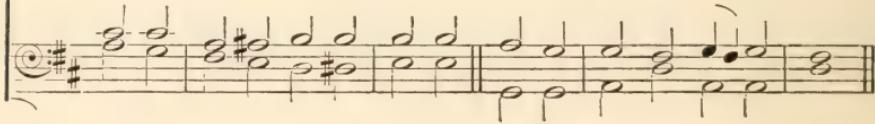
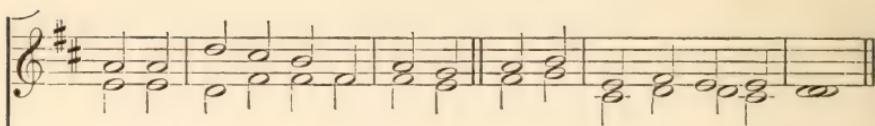
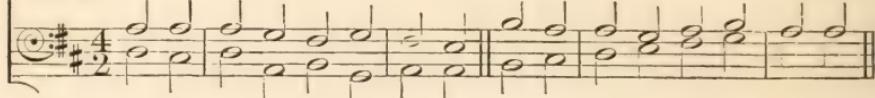
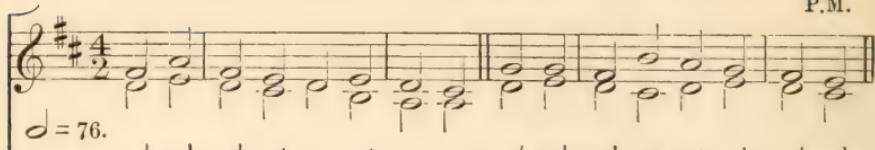
He is love." A - men.

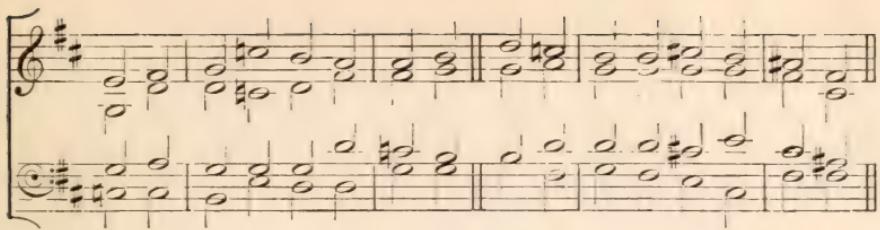
Musical notation for the top voice. It features a melodic line with eighth and sixteenth notes. A dynamic instruction 'f' (forte) is placed above a sustained note. The music then continues with a series of eighth notes and quarter notes.

A musical score for two voices. The top voice begins with a half note followed by a half note. The bottom voice begins with a half note followed by a half note. The music then continues with a series of eighth notes and quarter notes, with some rests.

240 Lo, the bread which Angels feedeth.

P.M.





Handwritten musical score for two voices. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The key signature is one sharp (F#). Measures 3 and 4 continue the eighth-note patterns established in the previous measures.

Handwritten musical score for two voices. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The key signature is one sharp (F#). Measures 5 and 6 show more complex patterns, including eighth-note pairs and sixteenth-note pairs.

Handwritten musical score for two voices. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The key signature is one sharp (F#). Measures 7 and 8 show eighth-note patterns, with measure 8 featuring a dynamic instruction 'pp' (pianissimo).

Handwritten musical score for two voices. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The key signature is one sharp (F#). Measures 9 and 10 show eighth-note patterns. Measure 10 concludes with the text 'A-men.'

THE GOOD SHEPHERD.
TREBLES ONLY.

P.M.

I was wan-der-ing and wea - ry, When my Sa - viour came

to me; For the ways of sin grew drea - ry, And the world had ceas'd to

woo me: And I thought I heardHim say, As He came a-long His

way, O wand'ring souls! come near Me; My sheepshouldnev - er

cres.

f

I am the Shep-herd true.

fear Me: I am the Shepherd, the Shep-herd true. A - men.

Musical score for page 242, first system. The music is in common time (indicated by '2') and G major (indicated by a single sharp sign). The vocal line consists of eighth-note chords. The piano accompaniment features sustained notes and eighth-note chords. Dynamics include *f* (fortissimo) and *Ped.* (pedal point). The vocal part ends with a short melodic line.

Musical score for page 242, second system. The vocal line continues with eighth-note chords. The piano accompaniment provides harmonic support with eighth-note chords. The vocal part ends with a melodic line.

Musical score for page 242, third system. The vocal line consists of eighth-note chords. The piano accompaniment provides harmonic support with eighth-note chords. The vocal part ends with a melodic line.

Musical score for page 242, fourth system. The vocal line consists of eighth-note chords. The piano accompaniment provides harmonic support with eighth-note chords. The vocal part ends with a melodic line.

Musical score for page 242, fifth system. The vocal line consists of eighth-note chords. The piano accompaniment provides harmonic support with eighth-note chords. The vocal part ends with a melodic line.

(1st Setting.)

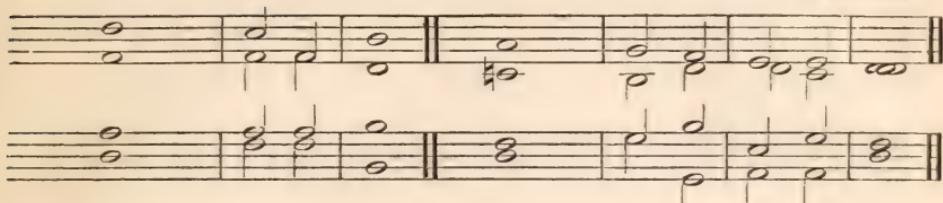
P.M.

I will sing unto the Lord, for He hath triumphed gloriously: the horse and his rider hath He thrown into the sea.

- | | | | | | | |
|--|-----------------------|---------------|---|------------------------|-----------------------|----------------|
| <i>f</i> 1 The foe behind,
the
2 Lift up, lift up
your
<i>f</i> 3 Happy morrow,
turning sor-
row Into | deep be-
voi - ces | fore,
now! | Our hosts have
The whole wide | dared and
world re- | past the
joi - ces | sea :
now ! |
| | peace and | mirth ! | Bondage end-
ing, Love des- | cend - ing | O'er the | earth ! |
| <i>f</i> 4 No longer must
the
<i>mf</i> 5 Now, once
more, Eden's
door Open
stands to | mourn-ers | weep, | Nor call de- | part - ed | Christians | dead |
| | mor - tal | eyes : | <i>f</i> For CHRIST
hath | ris'n, and | man shall | rise. |
| <i>p</i> 6 It is not exile,
<i>f</i> 7 Where our ban-
ner leads us,
We may | rest on | high : | It is not | sad - ness, | peace from | strife: |
| | safe - ly | go. | Where our
Chief precedes
us, | We may | face the | foe. |
| 8 He shall soon
deliver from
9 With loins up-
girt, and
<i>ro</i> So shall He
collect us, di-
rect us, pro-
tect us, From | ev' - ry | woe ; | Alleluia, | If His | paths ye | tread. |
| | staff in | hand, | And hasty | mien and | san-dalled | feet, |
| | E - gypt's | strand : | So shall He
precede us,
and feed us,
and | lead us To | Ca-naan's | land. |

THE FOE BEHIND, THE DEEP BEFORE.

J. BARNBY.



1 And Pharaoh's warriors	strew the	shore,	And Israel's	ran-somed	tribes are	free.
2 The LORD hath triumphed	glor-i-ous-	ly:	The LORD shall	reign vic-	tor - ious-	ly!
3 Seals assuring, Guards secur- ing, Watch His	earth - ly	prison:	<i>f</i> Seals are shattered, Guards are			
4 For death is hal- lowed	in - to	sleep,	And every	scat-tered, grave be-	CHRISThath comes a	risen! bed.
<i>mf</i> 5 Now at last old things past, Hope and joy and	peace be-	gin:	<i>f</i> For CHRIST hath			
6 To fall asleep is	not to	die:	To dwell with	won, and CHRIST is	man shall bet - ter	win. life.
7 His right Arm is o'er us, He our	guide will	be.	CHRIST hath			
8 Pleasures, as a river, Shall	round you	flow,	gone before us: Alleluia,	Christians, When ye	fol - low see your	ye! Head.
9 Around the Paschal	Feast we	stand,	And of the	Pas - chal	Lamb we	eat.
10 Toils and foes as- sailing, friends quailing, hearts failing, Shall	threat in	vain:	If He be pro- viding, presid- ing, and			
11 CHRIST our Lead- er, Monarch, Pleader, Inter- ceder, Praise we	and a-	dore:	Exultation, veneration, gratulation,	guiding To	Him a-	gain.
				Bring-ing	e - ver-	more.

For verse 12 see next page.

THE FOE BEHIND, THE DEEP BEFORE.

12. Once de - spis'd, and once re - ject - ed, Was this Stone; that now, e -
lect - ed, To a Cor - ner - stone per - fect - ed As a
glo - rious tro - phy stands e - rect - ed. A - - men.

244 The foe behind, the deep before.

(2nd Setting.)

THE FOE.

VOICES IN UNISON. $\text{d} = 132.$

Irregular.

The foe be - hind, the deep be - fore, Our hosts have
dared and past the sea: And Pha - raoh's war - riors strew the

THE FOE BEHIND, THE DEEP BEFORE.

HARMONY.

shore, And Is - rael's ran - som'd tribes are free. Lift up, lift

up your voi - ces now! The whole wide world re - joi - ces

UNISON.

HARMONY.

now; The Lord hath tri - umph'd glo - rious - ly!.. The Lord shall

TREBLES ONLY.

reign vic - to - rious - ly! Hap - py mor - row, Turn - ing sor - row

HARMONY (TREBLES AND TENORS).

In - to peace and mirth! Bond - age end - ing, Love de - scand - ing

THE FOE BEHIND, THE DEEP BEFORE.

TENORS ONLY.

O'er the earth. Seals as - sur - ing, Guards se - cur - ing, Watch His

HARMONY.

earth-ly prison : Seals are shatter'd, Guards are scat-ter'd ; Christ is risen ;

TREBLES ONLY.

No long - er must the mourn - ers weep, Nor call de - part - ed

dim.

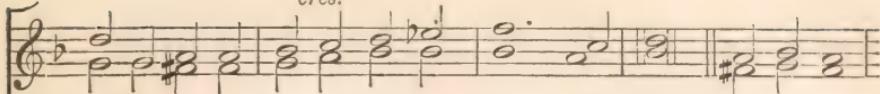
Christians dead ; For death is hallow'd in - to sleep, And ev - ry grave be -

HARMONY. *cres.*

- comes a bed. Now once more E - den's door O - pen stands to

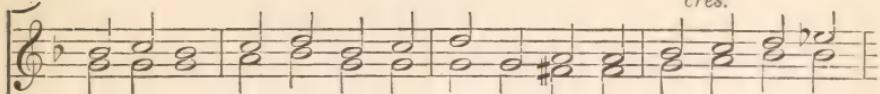
THE FOE BEHIND, THE DEEP BEFORE.

cres.

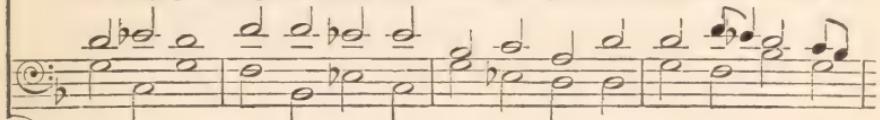


mor - tal eyes; For Christ hath risen, and man shall rise. Now at last,

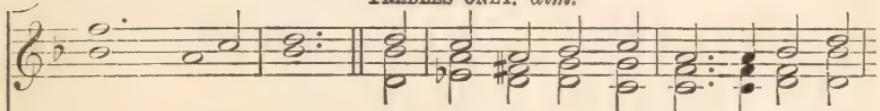
cres.



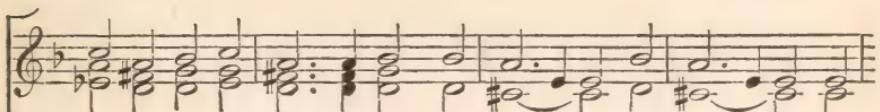
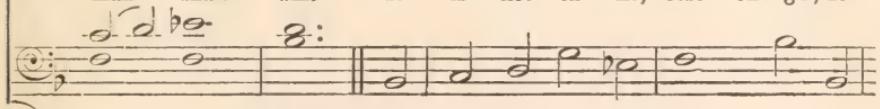
Old things past, Hope, and joy, and peace be - gin : For Christ hath won, and



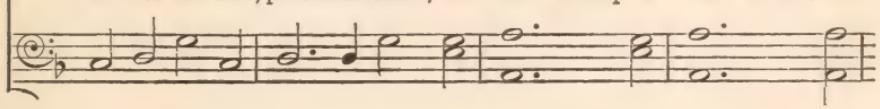
TREBLES ONLY. *dim.*



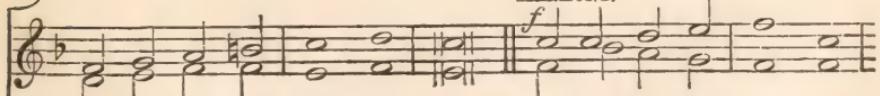
man shall win. It is not ex - ile, rest on high; It



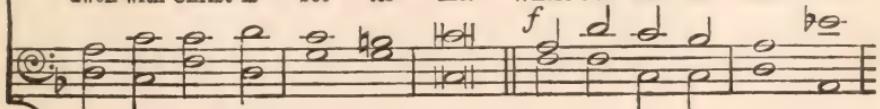
is not sad-ness, peace from strife; To fall a-sleep is not to die : To



HARMONY.



dwell with Christ is bet - ter life. Where our ban - ner leads us



THE FOE BEHIND, THE DEEP BEFORE.

We may safe - ly go; Where our Chief pre - cedes us,

We may face the foe. His right arm is o'er us. He our Guide will be:

Christ hath gone be - fore us, Chris-tians, fol - low ye! A - men.

245 The way is long and dreary.

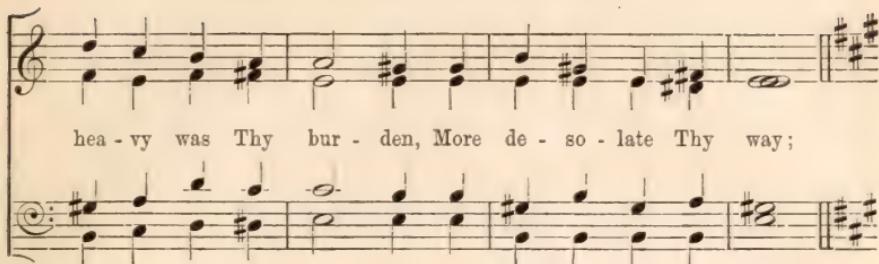
PILGRIM SONG.

Irregular.

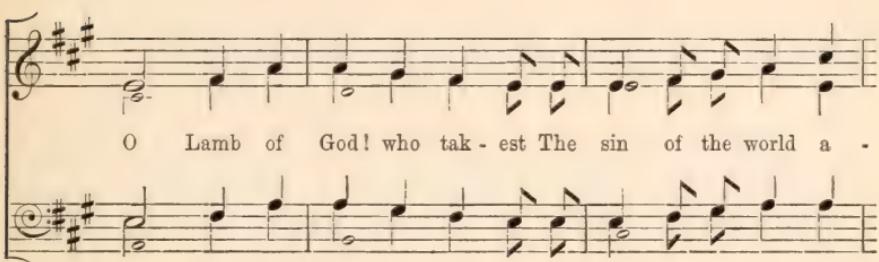
The way is long and drea - ry, The path is bleak and bare, Our

feet are worn and wea - ry, But we will not de - spair; More

THE WAY IS LONG AND DREARY.



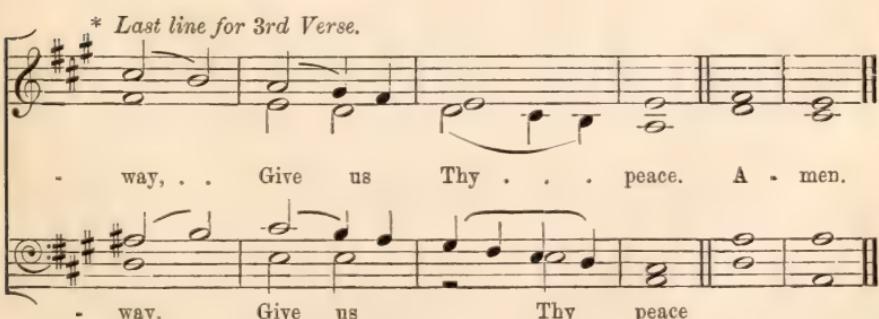
heav - y was Thy bur - den, More de - so - late Thy way;



O Lamb of God! who tak - est The sin of the world a -

way, . . . Have mer - ey up - on us.
Have mer - ey up - on us.

* Last line for 3rd Verse.



way, . . . Give us Thy peace. A - men.
way, Give us Thy peace

THE GOOD FIGHT.

f

We march, we march to vic - to - ry! With the Cross of the Lord be -

f

d = 96. *Gt.* to 15th with *Sw.* coupled.

- fore us, With His lov - ing Eye look-ing down from the sky, And His

mf

Sw.

His Ho - ly Arm

Ho - ly Arm spread o'er us, His Ho - ly Arm spread o'er us. We

His Arm

add Mixtures.

reduce to 15th.

WE MARCH, WE MARCH TO VICTORY.

come in the might of the Lord of Light, In surpliced train to meet Him ; And we

put to flight the armies of night, That the sons of the day may

Gt.

greet Him, the sons of the day may greet Him. We march, we march to

Sw.

WE MARCH, WE MARCH TO VICTORY.

mf

vic - to - ry! With the Cross of the Lord be - fore us, With His
mf

lov - ing Eye look-ing down from the sky, And His Ho - ly Arm spread
ff

Gt.

His Ho - ly Arm All verses except last. Last verse only.
(170)

o'er us, His Ho - ly Arm spread o'er us. The o'er . . . us.
2nd verse.

His Arm

All verses except last. Last versz only.



2

140
ner

287 *1st Tune.*